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REPERTOIRE AND REVIEWS

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Current-Publications List

Because of the great number of anthems awaiting review we present here the titles, classification, and a description by abbreviation, with the minimum of comment. Comment is merely a reviewer's opinion anyway; what is given here is the more important data. All abbreviations are explained on the Index-Page.

*AM3 — Aichinger, ar. H. D. McKinney: "Sing to the Lord," C, 5p. md. cu. (J. Fischer & Bro., 15¢). Contrapuntal and excellent, for t.b.b.

A5 — Mark ANDREWS: "He that dwelleth," Ef, 11p. c. s. me. (Gray, 16¢). Melodious and appealing.

*AM — Arcadelt, ar. A. Whitehead: "O barken Thou O Lord," F, 6p. c. o. me. (Galaxy, 15¢). Simple but fine.

AO — Edward C. BAIRSTOW: "The Prodigal Son," 34p. d. (Oxford-Fischer, \$1.00). "A choral ballad for chorus and small orchestra."

*A8 — Barnby, ar. Powell Weaver: "When morning gilds the skies," Ef, 8p. me. (Galaxy, 15¢). The familiar hymntune used for anthem material, with freedom of treatment.

A4+ — Seth BINGHAM: "Te Deum Laudamus," Bf, 20p. md. (Gray, 25¢). A festival setting with much to commend it.

*A4 — Brahms, ar. W. Douglas: "O God Thou faithful God," Bm, 3p. me. "With all my heart I'm longing," Bm, 4p. me. (Gray, 10¢ each). On the choral preludes; first is a very attractive chorale; second has free rhythms.

A4+ — Charles H. DOERSAM: "Up-Hill," 6p. cu. me. (Gray, 12¢). Bass soloist asks the questions and chorus answers; excellent possibilities.

A — Ferdinand DUNKLEY: "Psalm 82," 6p. me. cu. (Galaxy, 15¢). An anthem that has the quaint effect of chanting.

A8 — Arthur EGERTON: "Psalm 100," C, 16p. md. c. o. (Gray, 20¢). Something of unusual quality.

*A — Franck, ar. Leo Sowerby: "Bow down Thine ear," Bm, 8p. md. (FitzSimons, 15¢).

AJ1 — John GLASER: "I want to walk with Jesus here," F, 2p. e. (Schuberth, 12¢). Genuine little bit of tunefulness.

A — Lura F. HECKENLIVELY: "Ave verum Corpus," Af, 5p. cu. e. (Schirmer, 12¢). An attractive melody supported by harmony in the under voices; sounds much like a Stainer theme, but simple and good none the less.

A8 — Lura F. HECKENLIVELY: "O gladsome light," F, 6p. cu. e. (Schirmer, 12¢). Also somewhat reminiscent of other wellknown music, but a fine anthem just the same.

A — Margrethe HOKANSON: "Song of Praise," G, 4p. e. (Summy, 12¢). Can be adapted for children's choir with the adults; attractive.

AJ1 — John HOLLER: "Our Shepherd," F, 4p. e. (Gray, 10¢). Attractive melody and good music for the children to grow on.

*A — H. Isaak: "Now all the woods are sleeping," G, 7p. e. (Summy, 15¢). Quite attractive; first section in unison.

A8 — Philip JAMES: "God creation's secret force," Bm, 9p. cu. md. (Galaxy, 16¢). Music by this Composer can't be summed up in a few words; examine it for yourself if you have a good choir and want something out of the ordinary.

A8 — Will JAMES: "Jesus our Lord we adore Thee," G, 6p. cu. me. (Schirmer, 12¢). Harmonic style, men's chorus answering women's; interesting and appealing.

A4+ — Alfred H. JOHNSON: "A Prayer for Peace," Em, 4p. e. (J. Fischer & Bro., 12¢). Simple but excellent; use all the men in the unison, instead of a contralto, on the solo.

A — Alfred H. JOHNSON: "Thy blessings Father," E, 5p. cu. me. (Galaxy, 15¢). Also excellent. Fine for a final choral benediction instead of the usual manner of closing a service.

A4+ — Ellen J. LORENZ: "Beloved let us love," D, 4p. c. me. (Gray, 10¢). The Composer really had something to say and knew how to say it beautifully.

A — Matthew N. LUNDQUIST: "Blessed Jesus at Thy word," Em, 7p. cu. md. (Summy, 15¢). Uses a tune by Crueger;

A8 — "If thou but suffer God to guide thee," Af, 6p. cu. md. (Schirmer, 12¢). Uses a tune by Freylinghausen;

A4+ — "In heaven above," Fsm, 6p. cu. md. (Schirmer, 12¢). Tune from the Swedish;

A4+ — "Jesus is my joy my all," A, 4p. cu. me. (Schirmer, 12¢). Tune by Arrhenius;

A4+ — "O Lamb of God," G, 10p. cu. me. (Summy, 16¢). Tune by Decius;

A4+ — "On God not on myself," Af, 5p. cu. me. (Schirmer, 12¢). Tune by Gastorius.

All these Lundquist arrangements (or anthems if you want to call them that) are about equally excellent, with much fine choral writing in each. The reviewer has favorites; the reader should get copies of all, and he will then have favorites too, but no disappointments.

AW3 and AM3 — Nicola A. MONTANI: "Ave Maria," Af, 8p. c. me. (Schirmer, 15¢). Latin and English texts.

A4+ — Horace Alden MILLER: "Life's Beckoning Road," Ef, 8p. md. (Cornell, 12¢). Melodious, ending with an alleluia section. "Response and Five Amens," cu. me. (Cornell, 12¢). The response is for the opening of the service. One amen on Wagner theme.

A8 — Carl F. MUELLER: "Laudamus Te," F, 9p. cu. (Schirmer, 15¢). Women's voices and men's in alternate sentences, and highly effective; it's the only justifiable kind of 8-part writing for average choirs.

A — Gordon Balch NEVIN: "The Lord God spoke," D, 6p. c. me. (J. Fischer & Bro., 15¢). With short solos for soprano, contralto, bass.

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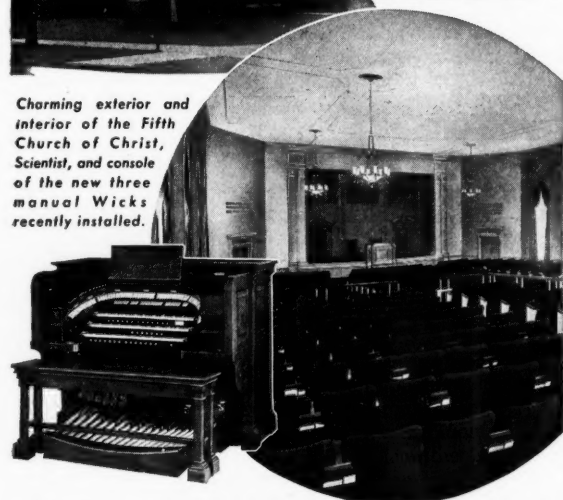
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The Triumph-Song, Mueller	8324	.15

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*AM — Nicolai, ar. Wolfrum: "How brightly beams the morning star," A, 3p. cu. me. (J. Fischer & Bro., 12¢). A chorale written in 1599; very attractive, but top-tenor goes to A.

*A — Norwegian, ar. C. Black: "Descend O heavenly Dove," Bm, 7p. c. s. b. me. (Gray, 15¢).

A4+ — W. B. OLDS: "A Pastoral Chorologue," Bf, 8p. cu. s. b. me. (C. Fischer, 15¢). On Psalm 23, the choir working throughout, with the preacher reading from the Psalm for much of it, against the choir's humming.

Audsley's Temple of Tone

• can now be bought at \$3.50 from its publishers, J. Fischer & Bro. If any of our readers do not already have this important book in their libraries they should add it without delay while it is still available. It was published in 1925, Dr. Audsley's last writings; in fact he died before finishing it. "I hope to live to finish my 'Swan Song'—The Temple of Tone," wrote Dr. Audsley; "Then my work will be done." In the biographical addenda written for the book a page of Dr. Audsley's beautiful manuscript is photographically reproduced and shows as fine and clear a hand at an age close to 90 as when he was in his prime. There is a complete section of the book devoted to each type of organ—church, concert room, theater—but the part intended to cover the residence organ was never finished.

The organ has made tremendous progress since 1925 but the foundation for that progress was very largely the incomparable George Ashdown Audsley. While the book does not cover the clarified-ensemble trend nor the baroque revival, it deals exclusively with tonal design and contains proposed specifications and discussions of unquestioned value for anyone seriously interested in the best musical development of the organ. We would like to see every student organist required to study this book before graduation, and every organist study it before deciding upon the final specifications of any new organ.

Organ Music

Jean BEGHON: *Ecce Homo*, Ef, 3p. e. (Schirmer, 50¢). A meditative march calling for melody in the left hand; excellent for the pre-Easter services.

Harvey GAUL: *Fantasy on Easter Kyries*, 11p. md. (Gray, 75¢). A footnote says the Composer got his themes from a Greek fishing-fleet in Florida, and the piece looks it. Don't try it unless you have the soul of an artist and the daring of an explorer. If you have these, you'll have a good time learning this, especially if you have a large, rich, modern organ. Leopold Stokowski would know what to do with this, and it wouldn't sound like a student at practise either. Now let us hear some organists do it with equal vision.

Eugene HILL: *Three Short Pieces*, 10p. me. (J. Fischer & Bro., \$1.00). *Scherzo* is a rather odd piece in 7-4 rhythm which flows along rather quite naturally and gains thereby a flavor of its own. *Melody* is a two-page piece of serious music of the meditative rather than melodic type. *Pageant* has more individuality, is rather spicy, stumbles neatly into an occasional 5-4 measure or two, and gives the organist a fortissimo march of considerable character.

Russell H. MILES: *Three Improvisations*, 6p. e. (Schmidt, 75¢). Simple chorale preludes on three wellknown hymntunes: "Break Thou the bread of life," "Tis midnight and on Olive's brow," and "When I survey the wondrous cross." Each presents the tune in simple enough form to be recognized; written for practical requirements rather than as an exercise in composition.

Stanley E. SAXTON: *Christ is Risen*, D, 5p. me. (White-Smith, 50¢). A chorale prelude on the popular Easter hymn-tune, with some unexpected harmonies, and a contrapuntal section developed along fugue lines.

Jaromir WEINBERGER: *Bible Poems*, 13p. me. (Gray, \$1.25). Here's something that has been adopted with remarkable alacrity by the organ profession, and it's not entirely due to the fact that its composer is not an American. There are six pieces written on passages from the New Testament, with such titles as *Lord Jesus Walking on the Sea*, *Marriage in Cana*, *Hosanna*, *Last Supper*. Presumably it was an American, R. Deane Shure, who first went seriously into the writing of church organ music around Biblical texts; but his pieces were much longer, and that may have been largely responsible for their unmerited neglect. Mr. Weinberger's pieces average about two pages each. Some of them are profoundly beautiful, others not so effective; all are reflective, free music that tries to say something rather than be musically formal. He has tried "to give symbolic expression to Bible quotations," says the Composer. So you'll hurry up and buy the set, he was born in Prague; no one need fear American influences. (We need pay no attention to the fact that he's living in Long Island, N.Y.) Every good church organist should have and use this set.

R. Huntington WOODMAN: *Elegie*, Dm, 3p. e. (G. Schirmer, 50¢). A meditation that will enrich any service. Begins and ends quietly, though capable of being built up to a climax in the middle if the player wants to so interpret it. A classic melody, simply handled, but expressing profound and beautiful thoughts, and using the organ to fine advantage in its color possibilities.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.i.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stolist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stolist.

● INDEX OF PERSONALS

a—Article.

b—Biography. m—Marriage.

c—Critique. n—Nativity.

h—Honors. o—Obituary.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

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RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY



IT'S ALL BAROQUE

Built by Aeolian-Skinner, voiced by G. Donald Harrison, owned by Ernest White—his fourth organ; from a collection of snapshots by James Whitney.

THE AMERICAN ORGANIST

April, 1940

Engraving & Printing that New Sonata

Exhibit by JOSEPH A. FISCHER

WHAT happens between the time a publisher accepts your new sonata for publication and the time countless thousands of eager organists stampede the counters to buy it is shown by an exhibit prepared by Joseph A. Fischer of J. Fischer & Bro., New York; the example chosen for the series was Deems Taylor's Kiss in Zanadu.

1. is the composer's manuscript. Besides doing other things the average composer's manuscript sends shudders down the spine of the publisher.

2. is a partly-engraved plate made by hand by the music-engraver, direct from the composer's manuscript. The engraver first studies the given manuscript to determine how many pages the manuscript will require, how many staff-lines to each page, and other general matters of design. With these determined he then carefully cuts into the metal plate, using a single cutter with five points on it (shown just to the right of the hammer in No. 9) all the staves he will require, precisely in the position he has determined for them; this is more or less a standardized matter, as printed music shows. The top of No. 2 shows two of these staff-lines engraved deeply and permanently into the plate, without any notes added.

The engraver then, with all the staves cut into the plate, studies his manuscript to determine how many measures are to go on each page, and on each line, and immediately he begins to ruin the plate by covering it with the worst-looking scratches you ever saw. He very lightly scratches the complete set of bar-lines onto the plate, all rough-hand, and equally rough-hand and equally lightly he scratches in enough of the notes etc. to serve him as a guide for the actual engraving. This part of it is pretty much like making a rough and light pencil sketch on a piece of paper to serve as a guide for a pen & ink drawing; the pencil marks will be erased after they've served as a guide for the ink lines.

With these initial scratches on the plate the engraver then gets down to the very careful business of scratching (all very lightly) more upright lines, like bar-lines but placed close together, just where the notes will be; these lines correspond to the exact positions to be later occupied by the stems of the notes—a scratch-line for each set of notes, each chord. This is done to serve as a precise guide so that when the notes are punched into the metal plate they will line up and make the printed copy look neat & nifty, as all J. Fischer & Bro. publications must look.

All these scratch-lines make the plate look anything but neat or important; if you came across it you'd throw it away as scrap, ruined by the playfulness of a child. But never

A description of the complete process of engraving and printing music, as illustrated by an exhibit that traces all the steps from manuscript to published copy, beginning with the free-hand work of an engraver and ending with offset press-work.

mind, these scratch-lines will be entirely eliminated after the notes have been punched in. They enable the engraver to punch in the notes, rests, stems, etc. all free-hand but yet perfectly lined up. It's a neat idea if it works, and it does work. With the final notes, bar-lines, and all the rest of it precisely punched in or cut in by hand, deeply and permanently, the scratch-lines are 'erased' by running a roller over them, just as light pencil-lines can be erased from a sheet of paper by rubbing an eraser over them.

After the plate has thus been laid out and the scratch-lines are all in place to guide the hand, the engraver uses the other tools shown in No. 9. One tool represents a whole-note; another tool is used to cut the stem onto the note, thus making a half-note of the whole-note. One tool is used for the black notes. If a chord has three notes, this one tool is used three times to punch in each of the three notes of the chord; and after the notes are thus punched in, another tool is used to cut in the stem. If the note or chord is a quaver or semi-quaver, still another tool is used to punch in the flag of the note that changes it from a quarter to a quaver; and if several notes constitute a group of quavers or semi-quavers, perhaps to the annoyance of the future player's fingers, still another tool is used to draw in the heavy lines that join these notes into the group.

If the engraver makes a mistake or the composer changes his mind, the plate is turned over face down and the back of the plate is tapped or hammered until the note has disappeared, when the correct note is punched in. This initial plate is quite soft and takes impressions easily. It also takes corrections easily. The engraver's life is not hard. The only hard part about publishing modern music is the din it makes when somebody plays it.

The top of No. 2 shows nothing more than several staves drawn in; only on the bottom of the plate is the complete noise-making business engraved in. In producing No. 2 plate, the engraver momentarily becomes a Chinaman and works from right to left; it will be noticed that the plate reads backward, right to left, not left to right. It takes probably three or four hours to engrave one page of music such as this. But so far as costs go, the actual engraving of the plates is ap-

proximately a tenth of one percentum of the total cost of publishing a piece of music. The plate is no good until it is printed, and the printed copy is useless till there is a store in which it is to be sold, and the store is wasted space unless there are clerks and salesmen and bookkeepers and shipping-clerks and light and heat and—well, go on and finish the string for yourself.

No. 3 shows the completed original plate, only with ink smeared all over it and thoroughly rubbed into it, and then wiped off with a rag in such a way that the black ink stays only in the sunken hollows made by the engraver's tools. Hence No. 3 shows black ink on a white-appearing plate, and it can then be proofread if anybody wants to, backwards. Since the engraver is the only person capable of reading it backwards, and he is undoubtedly sick of the music by this time anyway, nobody reads it from this plate.

No. 4 is the first official proof, which shows a sickly green on a disappointing white paper, the background of the plate showing green while the notes, which are sunk into the plate and therefore do not get daubed with green ink when the roller is lightly run over the plate, show up white. The page reads properly from left to right. To anyone not accustomed to reading such proofs the job is anything but pleasant. If the publisher is as foolish as he is good-natured, the composer will get a copy of this green proof to inspect, and it's a ten-to-one shot he'll change his mind about a lot of things and cost the publisher more money.

No. 5 is a black print from No. 3 plate; it is more troublesome to produce such a black print than to produce the green proof. Black proofs like No. 5 do not go out; even the publisher himself doesn't read from them; the pesky green proofs take all the proof-reading. Black No. 5 proof is made for the single purpose of photographing it. Like a beautiful Hollywood blonde, good for nothing but to be photographed.

No. 6 is a photographic negative of No. 5 proof, produced in the same way a photographer points his camera at the girlfriend and clicks the shutter. What is black on the original is white on the resultant negative, what is originally left is now right, and what is top is bottom. The last-named difficulty is overcome by turning the negative upside down, but the right-to-left reversal cannot be corrected, as No. 6 shows. Negatives were once made of glass, which had the bad habits of breaking and taking up space; somebody invented film, which was a lot better; now a special composition of paper is used for No. 6 negative because it is more economical—and the publisher who doesn't watch his expenses is doomed to follow the Rooseveltian ideal—bankruptcy.

No. 7 is the final step in the engraving part of the work. It is made by a photographic process, using No. 6 as the negative and a sensitized metal plate as the No. 7 positive. The camera reverses everything, and since No. 6 negative is already reversed, No. 7 comes out straight—and at last the publisher gets a break.

This No. 7 plate is very thin, and it's also a very queer animal. Oil and water won't mix, nor will a lot of other things. You can't very well use your fountain pen to write on paper if a spot of varnish has dried on it. The printing industry makes use of this principle to produce No. 7 plate—a perfectly flat affair—in such a way that the black notes and lines will temporarily take and hold ink while the rest of the plate (that has no black on it) won't take the ink. Briefly it works this way: run an ink-smeared roller over No. 7 and the ink will stick to the black lines and notes but not to the white background; then press a piece of paper, or your thumb if you don't believe the painter, against the daubed plate and the ink will leave the black notes and stick to the paper, or your thumb.

No. 7 plate is the star performer, for it finally does the work of printing the music to be sold, we hope. The plate is bent into cylindrical shape around a cylinder on the printing-press, and then a lot happens to it quickly. First a set of

rubber rollers try to daub ink all over it but the plate accepts the ink only in its black spots (the notes and lines); another roller, clean this time, runs across the ink-daubed plate and the plate good-naturedly deposits its ink onto this new roller; and finally some paper is placed in a compromising position where the daubed roller runs over it, and the ink, liking paper better than roller, says goodbye to the roller and hello to the paper. In a moment it is dry and so securely attached to its new home on the paper that you can now buy a new organ sonata every week of your life, for the presses can turn them out faster than you can buy them. Music of course, just as a book or magazine, is not printed one page at a time, but in groups of four, eight, sixteen, thirty-two or more pages at a time; anything to help the customer buy that new organ sonata.

No. 8 is the completed copy. It comes out properly, left to right. No. 7 is left to right, but it reverses itself when it hits the roller to which its ink becomes attached, and it again reverses itself once more and becomes correctly left to right when that reversal hits the final paper.

Now some bright body will ask why not have the music-engraver work directly on No. 7 plate instead of on No. 2 and save a lot of bother. We can't get out of it by saying it's none of his business or that publishers are queer people. The reason is that No. 2 is comparatively heavy and deep, and is quite soft and workable, easy to make impressions on, easy to make corrections on, easy to work with in every way; while No. 7 plate is very thin, stubbornly holds its shape well, and can stand the rather severe treatment to which it is subjected when it is put on the press to turn out several thousand printings. As a matter of fact, if American organists continue their stampede of buying organ sonatas by American composers, the American publishers will be compelled to invent some new and faster method of printing. Presses nowadays probably run a thousand or two copies an hour, with modern speeds running to five thousand or more.

And thus the J. Fischer & Bro. exhibit shows everything that goes on from the time the manuscript reaches the music-engraver's desk to the time the printed copy reaches the sales-counter—everything but what an occasional engraver may say when his hammer comes down on his thumb instead of on the tool.

Our thanks to Joseph A. Fischer for the photograph and the many detailed explanations herewith presented, though referring to what an engraver may say was our own idea.—ED.

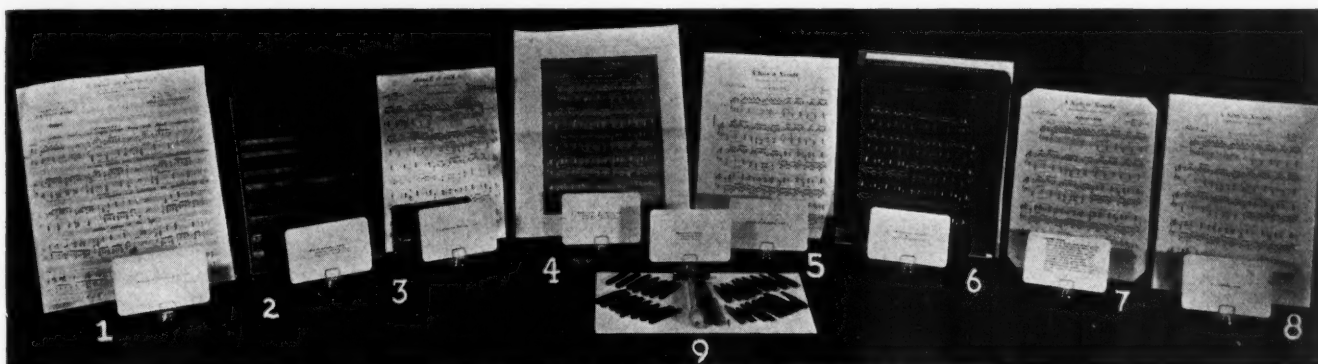
Influence of the Windchest

From WINFRED ELLERHORST'S book*

Translation by Homer D. Blanchard

THE laboratory investigations of Bohnstedt concerning the question of the time-lapse in the filling process within the pipe-foot brought to light very important findings which, among other things, proved as untenable the wide-spread notion of an air-cushion effect of the tone-channel [note-channel]. [Cf. T.A.O. 22-2-p.61, Sliderchest Viewpoint No. 1, by Norman H. Taylor who cites Bonavia-Hunt on the favorable effect of the channel on the tone, disproved by the above. Mr. Taylor's view that admittance of wind to the pipe is not abrupt is also proved untenable and the tests he demands show there is no air-cushion.—H.D.B.]

The measuring apparatus, which employs the principle of the Wiensch manometer, consists essentially of a pipe-foot made of a solid material with languid and wind-way; in other words, the reproduction of the lower part of an ordinary organ-pipe, particularly that of a Principal pipe of 250mm.



MUSIC-PRINTING EXHIBIT BY J. FISCHER & BRO.

Showing all the steps of music-engraving from the composer's manuscript on the left to the final printed copy on the right, with the tools in the center foreground; currently on display in J. Fischer & Bro.'s store at 119 West 40th Street, New York.

[9.84"] circumference. A circular hole of 45mm. [1.77"] diameter is cut in the languid, over which is stretched a membrane of prepared viscose film. On the center of this membrane, or rather on the crown of a small glass meniscus cemented to it, there rests lightly a metal pin which is joined rigidly to a tiny mirror (5x5mm.) suitably tilted and fastened along an axis of symmetry on a tightly twisted thread. Every deflection of the membrane is therefore transformed into a corresponding swinging of the mirror. A total-reflecting isocles prism conducts the light-beam of a 'light-thread' projector onto the mirror, so that by means of the reflected light-beam one can take a photographic picture of the mirror oscillations—hence of the deflections of the membrane—on a moving light-sensitive layer (plate, film, silver-bromide paper) and in any translation relationship whatsoever.

The photographic recording was effected in this instance by means of a recording-car apparatus with a cross-level adjustment, electromagnetic start, and falling-weight drive. The car, carrying a photographic plate, when set in motion activates an electric contact attachable at any point along the track, by means of which, and in connection with an electro-pneumatic intermediate action, the valve being investigated and affecting the above-described measuring device is opened or closed. In this way it was possible to automatically portray in clear time-density diagrams the filling and emptying processes in the pipe-foot in their dependence upon valve-form and upon the air-space between valve and pipe-hole.

Wind pressure in reservoir, 80mm. [3.14"]; in air-space in measuring device, 40mm. [1.57"].

A. Investigation with tone-channel (sliderchest system, Ills. 242 and 243), of 52cm. [20.4"] length, 3.8cm. [1.4"] width, and 4cm. [1.5"] clear height. Valve opening 2x11cm. [0.7x4.3"], greatest lift of valve 1.5cm. [0.4"]. 1. Measurement directly over the valve; 2. measurement 41cm. [16"]

NOTE

*From *Handbuch der Orgelkunde, Die mathematischen und akustischen technischen und künstlerischen Grundlagen, sowie die Geschichte und Pflege der modernen Orgel*, by Winfried Ellerhorst, Verlag Benziger, Einsiedeln, Switzerland, 1936. The book has over 800 pages and 500 illustrations and may be obtained from the International News Co., 131 Varick St., New York; price, approximately \$5.00. Mr. Blanchard translates Chapter 7, e, 3: *Der Einfluss der Windladensystem und Ventilform auf den Klangkörper der Orgel*, beginning on page 412: The influence of the windchest system and the valve-form on the tonal body of the organ. Our thanks to the author and to the publisher for special permission to present the translation and accompanying diagram, and to Mr. Blanchard for his translation and his invaluable cooperation in making it available here. In the graphs the vertical axis represents wind-pressure in millimeters, while the horizontal axis shows time in hundredths of a second; six chests are shown: 242, 243, sliderchest; 244, pouch-valve chest; 245, disk-valve chest, "not genuine kegellade"; 246, kegellade chest; 247, Herzberg metal chest.—ED.

away from the middle of the valve. All other pipe-holes closed during measurement.

Result of the investigation: The filling of the channel and the pipefoot takes place percussively (no air-cushion effect!). The percussive increase in density of the air generates vibrations of the air-column. Equalization of pressure occurs rapidly during emptying, but is followed by an after-quivering of the channel air-column.

B. With pouch-valve (pouch chest, Ill. 244). Result: Quick, almost percussive filling of the pipe-foot in spite of the lessening of the shock by the compressed pouch, followed by active vibrations within the interior of the pipe-foot.

C. With a plate- or disk-valve (so-called, but not genuine, kegellade or cone-chest, Ill. 245), which by means of its own weight plus the air-pressure against it tightly closes an opening in the bottom-board of the stop-channel, which opening is connected with the pipe-hole by an angular boring. Result: Percussive filling of the pipe-foot, with a strong after-shake of the air-column in the pipe-foot.

D. With a cone-valve (kegellade or cone-chest, Ill. 246). Result: gentle, vibrationless pressure-rise in the pipe-foot, caused by the favorably streamlined valve form, which slowly uncovers the opening. The seating cone appears to be very advantageous to the coming into speech of a pipe. [This is, of course, the exact opposite of the view held by the protagonists of the sliderchest. Compare, for example, Carl Elis: *Orgelwoerterbuch*, p.10 under *Ansprache*.—H.D.B.]

E. With a Herzberg valve (Herzberg metal chest, Ill. 247), operating electro-pneumatically. It consists of a leathern hemisphere which seats tightly up into a short metal tubular nipple (with an inside edge shaped correspondingly). The nipple opens into the pipe-hole. Result: The pressure-rise occurs gently. The air vibrations are weak. By using a more favorably streamlined valve-body, for instance, a cone with a parabolic-concave profile, an ideal diagram of the filling process might be achieved.

Evaluation of windchests: The sliderchest demands more careful work on the part of the voicer than, for instance, the kegellade, which work, however, certainly does not lead to success with all stops. (Note the pulsations of the pressure-points!) [A "pressure-point" (*Druckspitze*) is the amount over normal that the wind-pressure rises in the pipe-foot at the moment of valve opening, and which is greater or less according to the percussiveness of attack caused by certain types of valve. In the accompanying graphs the *Druckspitzen* are the highest points above the normal line.—H.D.B.] Very low-pressure pipe-wind is one way out of the difficulty. If reeds are voiced well on the sliderchest, they also speak excellently on the cone-chest (kegellade); not always, however, in the reverse order. This proves that the sliderchest, the tone-channel chest, possesses certain inherent disadvantages. The usual sliderchest of wood must be very carefully built, but even then the stresses which occur in the wood and in the glued joints cannot be estimated in advance, especially in heated rooms. Then too, the tone-channel chest suffers from fluctuations of wind-pressure: if only one stop is played, then the single pipe

on the tone-channel receives the full volume of wind; however, if all the pipes of the channel speak, then the wind divides itself among them: the freshness of the tone suffers and there is often a pressure drop of about 10mm. [0.39"]. On that account the sliderchest should be divided, in case the manual division contains a larger number of voices, or else vanes should be built into the channel for each pipe-boring, by

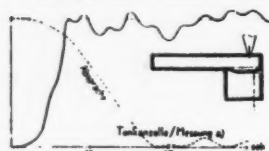


Abb. 242.

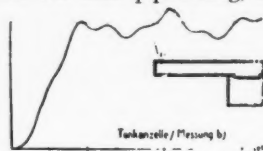


Abb. 243.

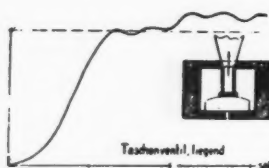


Abb. 244.



Abb. 245.

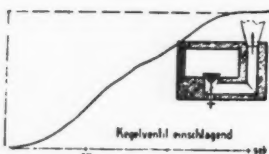


Abb. 246.

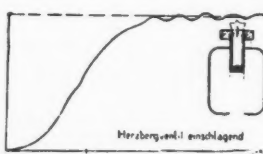


Abb. 247.

TONAL INFLUENCE OF WINDCHEST

Reported by Ellerhorst in his *Handbuch der Orgelkunde*, and proving that another handsome theory is only a myth.

means of which the wind may be divided more evenly. [Ellerhorst gives a drawing of such a construction, Ill. 222, p.393.—H.D.B.] If a sliderchest valve does not seat tightly, the whole manual is rendered unusable; should such a disturbance occur in the stop-channel chest, one simply puts off the ciphering stop [all right for ventill chest], or quickly takes the pipe out of its hole. The lack of an exhaust valve often causes a disturbing hang-over of the tone in the case of longer tone-channels. As far as the alleged acoustic and artistic advantages of the tone-channels are concerned, which have a gentler tone formation, a beginning of the tone which helps the formation of the fundamental tone, not an explosive, hard speech, it may be said that the desired noble speech is certainly attainable with other modern windchests, in case the voicer applies the same effort and care, and in case, under certain circumstances, the violence of the wind impulse be lessened by reduction of the wind-pressure and by greater distance to the pipe-hole. It is a common experience that the champions of the sliderchest, when taken to an organ with several types of windchests and asked to pick out the sliderchest from among the chests, have guessed incorrectly.

Too Much Useless Noise

By GORDON BALCH NEVIN

A plea for more art and less racket, more beauty and less forte

TWO schools of organ-playing are clamoring for dominance in America at the moment. One would take us back to Pachelbel (and no later than Bach) and would have us believe that two 8' ranks and seventeen ranks of mutations are the perfect solution to tonal beauty and variety. The other school, bravely endeavoring to superimpose upon the pre-Bach the feelings, teachings, experiences and—shall we say—perspective of three hundred odd years, is at

times in danger of substituting for wisdom something that may (but need not) degenerate into theatrical obviousness.

We need not waste much time on those who flee to the past! For centuries untold, mankind has in periods of great stress and anxiety endeavored to return to those fancied days of long ago—when things were "better," "happier," "saner," etc. Never has it been found, and never will it be! The illusion may aid those whose sphere it invades, but never the art with which they are concerned.

The latter school, obviously better orientated to the world in which we live, gamely fights a battle to bring the greatest amount of good music—of whatever vintage or period—to the largest cross-section of mankind. These men, and women, have reached such an emotional maturity that they can gladly submerge their petty egoisms, and happily strive for the wider propagation of the great things in their art.

In the dissemination of any art, the technical processes involved inescapably rear their heads! Which brings us to some observations which this particular writer has made in the past decade, during which time he has been altogether divorced from regular church routine, and partially divorced from the career of the recitalist.

Memories come back! An organist, nationally known, whose pet registration change was from approximately full Swell to Flute Celeste—and this in one of the largest Eastern cities. An organist who seemed to believe that failure to use sub and super couplers (on the home manual) indicated a tragic lack of insight or courage. An organist (not a very good one) who could not be happy unless every fortissimo brought into play a terrifically powerful Tuba Mirabilis! And so on, and so on.

Let us get down to cases. Why should Bach's *Come Sweet Death* in one edition show a dynamic range from pp to ff? Why should it indicate a heavy Great coupled to a full Swell? Is there anything in the music, is there anything in the title, which could conceivably call for a loud organ? Is there anything related to human death which could possibly connotate Swell ff reeds? Why don't we think?

Some years ago Mr. McAmis penned a lovely little organ solo to which he gave the title *Dreams*. And what are dreams? "Dreams are but interludes which fancy makes." Or as Shelly put it, "Which now is sad because it hath been sweet." And what do we find halfway through Mr. McAmis' little gem? A quasi-agitato section climaxing with a call for full organ! Full organ on what? A three-rank unit, or on the Wanamaker Philadelphia mammoth? This is not a rap at Mr. McAmis, nor at many others who have written a "Full Organ" marking into their compositions. It is a hint to the rank-and-file player: begin immediately to fit your dynamics to the instrument and the building on which and in which you operate. I know dozens of installations where Mr. McAmis' full organ would be adequately realized by full Swell, and anything more than that dynamic level would portray a nightmare! No more, no less!

Another example: Some years ago Dr. Harvey B. Gaul created one of the cleverest programmatic bits in all organ literature, his *At the Foot of Fujiyama*. You can't play it on a baroque organ (thank heaven) but you can—if you believe music should give pleasure—delight most audiences with it. The dynamic level is p to f for the most part, and every measure clicks! And what do the last eight bars or so call for? You have guessed it: fortissimo! Why? Is it necessary for that volcano to erupt? Is it wise for a five-page piece (copy not beside me as I write) to burst, without any warning, into full organ? Need we, with no previous intimations, jar our audiences off their seats?

I, too, have sinned. The climax of the first movement of my suite, *Rural Sketches*, is big enough for the *sforzando* of most organs. I believe it is marked full organ! Even if it is I can promise you that, were I playing that gigantic instrument that Yale University possesses, the climax of the move-

ment would not use three-fifths of the power of the Yale organ—under my fingers! I have experienced the full power of that instrument, and I say to you that it should be utilized for few pieces in the entire realm of organ literature.

What do we come back to, eventually? I am convinced that an important point lies here: most organs are too small for the players who play them. The top climax is too feeble, and as a result the player hops to the *sforzanda* pedal too frequently. Well, what is the answer?

More THOUGHT on the part of the player. More study of the precedures of our best symphonic conductors. More regard for the titular implications of programatic music. More sensitivity to the "shock reactions" of our audiences. More feeling for the appropriate and fitting in those works which carry emotional suggestions in their very titles. More regard for the position of music in a cultural environment.

In that last sentence lies, I believe, the crux of the problem. We must stop thinking of the organ as a wonderful mechanical toy. We must break our obsessions concerning manuals, stops, couplers, pistons AND *sforzando* pedals! We must start thinking of the organ as a functional unit placed in a cultural environment. When we do that, well, we will cease worshipping the transitional music of 1600, and we will begin to realize the glorious possibilities of the instrument.

Pomona College Console

Organ by MOLLER

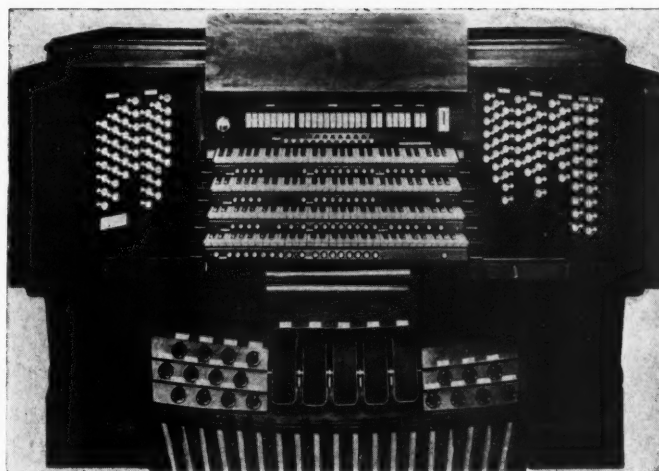
Detailed plan of the console with location of all accessories

BEAUTY in organ playing depends equally on pipework and console. The stoplist of the 4-106 Moller in Bridges Hall, Pomona College, Claremont, Calif., will be found on January page 22; the console photo was not ready for presentation in that issue. This description is taken from factory blueprints. All readings left to right, top to bottom.

Left-jamb groups: Pedal, Swell. Right-jamb: Great, Choir, Solo, Echo-Great duplex, Echo-Solo duplex. Arrangement of stops within the groups places the one-section couplers at the top; then Tremulants; reeds, with high pitches first and low last; flues from high to low pitches; and finally percussion. Within the flues, the stops are generally listed first by pitch, high pitches at the top, progressing properly down to low pitches at the bottom; and within the pitch-groups the general arrangement is flute-string-Diapason. Whether the knobs control registers or stops (borrows) makes no difference in the Pedal Organ where there are many borrows, but in the Great, where there are few stops and more registers, the borrows are at the top, and after them come the Great registers in the usual order prevailing in the other groups.

Couplers in five groups of rocking-tablets over the top manual: to Pedal, Great, Swell, Choir, Solo—the standard order in which they ought to be located in all organs, large or small. The one-section couplers are not located with the others, so the player must look to two places when adjusting couplers. Within the groups this same proper order prevails: Great, Swell, Choir, Solo, Echo—which is as it should be. And within these sub-groups the order is 16-8-4 (as printed in all T.A.O. stoplists) and that too is as it should be; nothing is gained, but time lost, by so distributing them that a player must move his hand to two or more places when rearranging a given set of couplers. Left of the couplers is the voltmeter; right, the register-crescendo indicator.

The groups of 8 combons each for Great, Swell, Choir, and Solo are under their respective manuals, in the normal central position; the 8 Pedal combons are under the Choir, left, with the setter-piston extreme left; 4 Echo-Great and 4 Echo-Solo



POMONA COLLEGE CONSOLE

The 4-106 Moller organ in Bridges Hall was dedicated Oct. 16, 1939, by William G. Blanchard, College organist.

combons for Echo duplexes are under their respective manuals, to the right of the normal combons. Our stoplist was probably in error in saying there were 20 full-organ combons, for the console seems to indicate only 12, which are located centrally over the top manual and are given the form of push-down (not push-in) pistons; left under the Swell are duplicate pistons (we presume they are duplicates) to control full-organ Nos. 1 to 4; and left under the Great, duplicates for Nos. 5 to 8. Left under the Solo are 4 combons for the couplers.

Manual-to-pedal reversibles are under their respective manuals, just left of the normal manual combons; and the L-P reversible is duplicated under the Great manual, where also is the L-G reversible. Pistons at the right ends under the manuals: Solo: Echo-On-Solo-Off reversible; Swell: All Shutters To Swell Shoe, reversible; Great: Echo-On-Great-Off reversible, Manual 16' Stops Silenced reversible; Choir: Tutti Cancel.

The Combination Lock, a most useful device by which, with the aid of a Yale key, the organist can lock his combinations and be sure nobody has monkeyed with them in his absence, is under the left edge of the Choir manual, on the stop-jamb facing.

Crescendo shoes: Echo, Solo, Swell, Choir, register. The Swell shoe is located centrally over the space between E and F on the pedal clavier. Left of the shoes, top and middle rows, are duplicates for the 8 Pedal combons; the bottom row are duplicates of full-organ combons Nos. 1 to 4. Right of the shoes, bottom, are full-organ duplicates for Nos. 5 to 8; top row: G-P, Harp-dampers, and full-organ reversibles.

Between the crescendo-shoes are metal guide-strips, which we presume serve no more useful purpose than assisting the organist to keep his foot on the shoe he intends it to cover.

Wouldn't you like to have a console like this to work on? There are still a few builders left, able and willing to build you one.

More About Flor Peeters

A letter from FIRMIN SWINNEN

I was interested in the January article on the Flemish-Belgian composer Flor Peeters. I would like to add a few lines; the list of his works is far from complete. Flor Peeters also wrote a series of Variations on an old Flemish folksong which I like very much, published by Musikverlag L. Schwan, Dusseldorf, Germany; a charming little number called *Abdy Vrede* (Abbey Peace) published by The Ring, 17 Laurierstraat, Berchem, Antwerp, Belgium; Ten Chorales for organ, a Flemish Rhapsodie, and a number of other works.

A few months ago he published a volume called *Oudnederlandsche Meesters voor het Orgel* (Ancient Netherlands

Masters of the Organ, published by Henry Lemoine, Brussels) which should be in the possession of every organist. The volume contains 29 works, 115 pages. Where he found them I do not know, but here are the composers:

Jan Olkeghem (1430-95)
 Jacob Obrecht (1430-1505)
 Hendrick Isaac (1450-1517)
 Josquin des Pres (1450-1521)
 Adriaan Willaert (1490-1562)
 Philip de Monte (1562-1621)
 Jan Pieterzoon Sweelinck (1592-1621)
 Pieter Cornet (1562-1626)
 Jan de Macq (16th-17th cent.)
 A. Kerckhoven (?)
 Jan Baptist Loeillet (1680-1730)
 Dieudonne Raick (1702-1764)
 J. T. Baustetter (1690)
 Josef Victor Fiocco (1690-1750's)

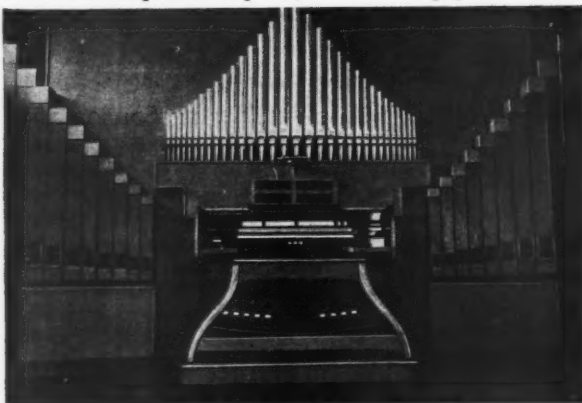
This work must have been a labor of love and taken a long time to prepare. It is most carefully edited as to registration and beautifully printed. As could be expected, all the compositions are contrapuntal, a great number of them trios, running the gamut all the way from Fuga Trium Vocum, Canzone, Ricercari, Toccata, Paduana, Hispania, Cromatische Fantasia, Canzone a la Francese, Aria, Giga—to the Sarabande and the Gavotte.

Anybody who has a little trouble with himself (or herself) in the way of behavior (short of stuff, etc.) can sit down and try to play this beautiful music (I said try, as it will be just that for a while) and be assured, after a couple of hours of real work, that his bad disposition will have been calmed down entirely.

The author, Flor Peeters, deserves the thanks and gratitude of all organists for his painstaking work in publishing this volume of beautiful ancient music.

ADDENDA

Mr. Swinnen supplemented the foregoing comments by materials dealing with the organ in Mr. Peeters' studio in Malines and the two pictures reproduced in these pages. Charles



FLOR PEETERS' ORGAN

Photo by courtesy of Firmin Swinnen. Built by Josef Stevens, the instrument has sixteen stops and is not extreme-baroque.

Tournemire helped Mr. Peeters dedicate the organ, in May 1938:

Mr. Tournemire played:

Buxtehude, Modale Fuga
 Flor. Peeters, Koraal No. 4: Ons is gheboren
 Tournemire, Choral Poeme No. 2: Hodie mecum eris

Mr. Peeters played:

Bach, Koraal In Thee is Joy
 H. Fiocco, Adagio
 Tournemire, Fioretti No. 5
 Peeters, Fuga en Hymne Ave Maris Stella



FLOR PEETERS

at the console of his studio organ, Malines, Belgium, which Charles Tournemire helped him dedicate in May 1938.

The organ, judging by the text, is evidently intended to follow baroque lines; it was built by the late Josef Stevens who probably was Belgium's most prominent builder. Where we are not sure what is intended, the name is given as Mr. Peeters gives it; otherwise the name is given as it is best known among English-speaking people.

PEDAL		SWELL	
16	Sub-Bass	8	Rohrflöte
8	Bass		Spitzgamba
4	Flute		Voix Celeste
GREAT		4	Blockflöte
8	Prestant	2 2/3	Nasard
	Hohlfloete	2	Woudfloit
4	Zingend Prin.	1 3/5	Tierce
2	Zwitsersche Pijp	8	Schalmei
III	Cymbal		Tremulant

Couplers: G-P. S-P-8-4. G-G. S-G-16-8-4. S-S-16-8-4. And we believe there is also a P-P coupler, so that the player can silence the Pedal unison, just as he has the unisons-off for his Great and Swell.

In some cases the name Flor is given by Mr. Peeters (or at least by his printers) as a full name, while in other cases it appears as an abbreviation. The January mention of Mr. Peeters is on page 19. Our thanks to Mr. Swinnen for the additions herewith. And for these statements:

"Flor Peeters' real name is Floris in Flemish, Florent in French, and Florentius in Latin; he uses the abbreviation Flor as we would use Joe for Joseph. The program in his studio was broadcast by the Belgian broadcasting system, which broadcasts in both Flemish and French. I feel sorry about his Fugue & Hymne on Ave Maris Stella; did you ever hear of a French organist who did NOT write an Ave Maris Stella? Don't forget that Stella is the finest beer in all Belgium!"

Mexico Cathedral Case

• Hugh McAmis of New York saw our November cover-plate and started for Mexico City—at once, shall we say? There he visited the Cathedral and wrote: "There are four cases, solid tin display pipes, four ranks of Trumpets en-chamade." To make matters worse he closes: "This is the

land of beautiful cases." Well, well, well, as Dr. Barnes would say. Why not send us some pictures of those beautiful cases while there? Only H. McA. can answer that one. He should do better by T.A.O. next time, and so should every reader.

Ernest White's New Baroque

Built by AEOLIAN-SKINNER

Carl Weinrich plays a program to a select audience of invited guests

MEN of wealth in the good old days were music patrons in a big way. They owned organs, maintained chapels and orchestras. Ernest White of New York put to good use the spare day offered by 1940 and presented to a group of friends & enemies a recital by Carl Weinrich on Mr. White's own new baroque Aeolian-Skinner, and G. Donald Harrison was there to take his own medicine; he rather liked it. So did I, even though I didn't want to. Like Bonnie Baker we should have said, Stop, it's wonderful; we can't forget what Stokie told us. Aside from the Bach Adagio and Handel Larghetto, everything was grand. That Adagio can't be played on any baroque organ.

But of course Mr. White wasn't buying an organ to play the Adagio. He, like Mr. Weinrich in the practise-room organ at Westminster Choir College, wanted an organ he could use for practise for himself and his pupils, an organ that would be so severe a master that it would turn around and sock the organist in the eye every time he played a wrong note. And the baroque organ does that; though it had no chance to take a sock at Mr. Weinrich who can't be induced to play a wrong note. One of the astounding experiences was to see and hear Carl Weinrich playing two scores not from memory but from the printed pages. It made history.

Organists weep & lament over an unappreciative audience. Here was an audience of organists and organ students, and not a peep of applause until almost at the end of the program when Mr. Weinrich used the Cymbelstern; then applause aplenty. It was disgraceful. All that superlative playing went down in silence, but the Cymbelstern raised the roof. Disgraceful.

The Cymbelstern, probably the only one in modern captivity, was "built by the combined efforts of Francis Summers, Edward Garlick, James Whitney, and Ernest White." Deagan could turn out a whole set of 61-note Harps with a smaller crew than that. What is the Cymbelstern? Four little bells, no larger than you could hang around your pet cat's neck without choking it; they stand out in front, on the top of the 'case,' and when you put on the stop the little bells tinkle for all they're worth, in rotation, one, two, three, four, one, two, three, four, over and over again till you put off the stop. Not tuned, but it fits into contrapuntal music, almost any contrapuntal music, beautifully. Mr. White should be ashamed of such levity, but isn't. He rather likes it. So do I. So did we all. Even Mr. Harrison, and he wouldn't touch a Cymbelstern with a ten-foot pole.

But such organ-playing you never heard. Those fingers function perfectly. There's only one Carl Weinrich. Mr. White gave his friends a treat the like of which only a millionaire is expected to afford.

THE PROGRAM

Cabezon, Variations on Cavalier's Song
Sweelinck, Fantasy in Echo Style
Variations on My Young Life
Clerambault, Dialogue for the Cornet
Buxtehude, How Brightly Shines
Magnificat with nine Versets
Handel's Concerto in D-minor

Bach, Toccata-Adagio-Fugue in C

THE ORGAN

PEDAL		4	Prinzipal 61
16	Quintaton 12	2 2/3	Nasat 61
8	Spitzprinzipal 32	1 3/5	Terz 61
5 1/3	Rohrquinte 12		SWELL
4	Koppelfloete 32	8	Salicional 61
	GREAT	4	Rohrfloete 61
8	Nason Flute 61w	2	Principal 61
Couplers: G-P. S-P-8-4. G-G-16-4. S-G. G-S-4. S-S-16-4.			

Combons: none. Tremulants, never! Crescendos 1: Reg-ister. (Swell shutters? Don't ask.)

Prepared for: Pedal 3r Mixture, Great 8' Krummhorn, Swell 3r Scharff. Also prepared-for: innumerable happy hours of practise and teaching. Wind-pressure 2 1/2".

The Pedal Quintaton and Great Nason Flute are brothers under the skin, as are also the Pedal Rohrquinte and Great Nasat; nobody else in the organ is related to any other body. Quintaton is metal but Nason Flute has a wooden head. And is as unusual a tone as I ever heard from an organ pipe. There is a pronounced spit or hiss to the tone, and heaven help us if the voicer hasn't been successful in giving that precise quality to every pipe; Mr. Harrison says it's not exactly easy. Salicional is a huskier example than any other I know; nothing like the normal Swell Salicional, for it doesn't sound at all like a string but more like some type of a Diapason. Console is movable; pipes are locked behind an iron fence and it was a good thing or some of the guests would have walked off with some of the pipes. If there was anything in it they didn't see it wasn't their fault.

All right, what about these miniature baroque organs? I don't know yet, do you? I remember that I spent innumerable practise hours in my student days on a small two-manual that was not baroque but could not have been any harder & harsher than these little baroques. If they could be voiced over toward an extremely rich harmonic content I'd like them much better; their component elements would then melt into an entity as satisfyingly as a body of violins, violas, and cellos melt together in a string ensemble; but they certainly don't do that now to my ears. Every single voice is an individual tone that stands out all by itself, no matter how many others are working with it; and I think that is as bad in an organ as it is in a choir.

One thing I do know is that Mr. White proved to a skeptic that a miniature baroque could be used for a recital of carefully-chosen pre-Bach and Bach that, save for the Bach Adagio and Handel Larghetto, was an unalloyed delight. Will continuous hours of practise on this hard, bold, assertive tone spoil the sensitiveness of the organist's ears for the kind of tone all humanity considers the ideal—the orchestra? I know the organ is not an orchestra; I'm mighty sorry about that, for if only it were we would have thousands of sold-out houses for organ recitals, and organists and builders alike would be enjoying a wave of prosperity the like of which they never saw before.—T.S.B.

WELL-TEMPERED STRING QUARTET

A booklet by Aulich & Heimeran

• 5x7, 135 pages, paper-bound (Gray, \$1.25). "A book of counsel and entertainment for all lovers of music in the home," translated by D. Millar Craig, from "the German book whose blend of sage counsel and kindly laughter this translation tries" to preserve. From the dedication: "This book is meant for lovers of string music, and especially for those who play it themselves. Most of all, it is for those who make music at home for its own sake, and who are happiest when four of them are together." After 60 pages of delightful essays we have another 60 pages listing and describing string quartets of all ages and nations, including modern.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Stirring Them Up

RECITALS stirred up three of our readers in February. I do not know to whom Mr. George L. Scott referred when he wrote:

"I believe organists should consider themselves as musicians first and organists second. There is too much of a tendency to think of the organ as totally divorced from music proper.

"I remember with the greatest freshness my scores of attendances, behind the scenes, of the rehearsals of the Boston Symphony (I was studying French horn with the first hornist at the time). The inspiration received from the interpretative shirt-sleeved work done by the conductor and his men has never left me. Every bit as much expression must be gotten out of an organ as Dr. Koussevitzky derives from his men. But how can one do so if he has an inflexible instrument? A flexible organ played by a performer who senses rhythmic nuance is one of the highest arts; why stifle it with a wooden, gruff type of organ such as some of the baroque instruments are? Screaminess is not musical."

Leaving Mr. Scott and St. Louis we move to Oregon where Mr. Hans Hoerlein heard a recital by Claire Coci and asks: "What are the elements of her performance that lift the organ recital to such glorious heights of appeal and appreciation?" He tries to find some of the answers, thus:

"First, Miss Coci will spend hours working out tone colors and combinations. This persistent search for definite colors is one of the reasons for her success . . . When Miss Coci plays, things happen within the hearts of listeners," and in addition to the usual technic and musicianship, Mr. Hoerlein is impressed by her "soulful, colorful interpretations. She releases spiritual values which take hold."

On the way back from the coast we stop in North Dakota to hear Mr. Harry B. Welliver say:

"Virgil Fox was in our town last night and the town has not been the same since! No one could imagine anything more inspiring than Bach's *Come Sweet Death* was. And he used, if you please or not, the *Vox Humana*, strings a-plenty, Tremulants, and what not. Mixtures, no. Couplers, yes. And swell-shutters, of course. How can anyone get such effects without such colors and without such swell-shutters? The Scherzo to the Vierne Second was perfect. What rhythm that man has! Registration was superb. The Mulet Toccata was a fire-brand. Taken at a terrific pace, but still in good taste, with plenty of the reed unit (on the Swell) it brought down the house."

Taking the long jump back home. I heard Mr. Fox in St. Bartholomew's, but T.A.O. policy admits critiques only for debut recitals and those to paid-admission audiences. Too bad, though; there are some things I'd like to say.

If we get four organists together in the same room I can't get a word in edgewise, else I'd know what Mr. William A. Goldsworthy meant, what side of the fence he was on, when he repeated the old chestnut—I forgot whom he was quoting—that the organ is not a recital instrument. I got in enough words to say that it's the finest single concert instrument yet invented. Infinitely better than the violin; the piano is only ridiculous in comparison. It merely remains for someone to really learn to play the thing, say on the same order as Stokowski at the height of his career played on the Philadel-

phia Orchestra. If any organist ever does that, Carnegie Hall will be compelled to take its organ out of the cupboard, give it a decent place, and enlarge it to four times its present inadequate size. And Town Hall will gather in its organ from the four corners of Town Hall's globe, put all voices together in a new and adequately large room directly back of the stage, and increase the size to at least one hundred and fifty voices, sixty of which should be 8' manual voices, with at least thirty others of single-rank off-unison pitches. The right organists would then be able to fill both houses at least once each week.

—t.s.b.—

A Texas organist jumped on Mr. Goldsworthy's 'Uncle George's' J. Fischer & Bro. and all American publishers on the score of his inability to get inspection copies of worthy American-made music, organ and choral. It was a long letter and interesting, as all long letters are when somebody gets up on what Dr. Barnes calls "his hind legs" and speaks his mind in a bit of a huff. One of our own readers did that to T.A.O. in February, trying to make the point that when a critic or a reviewer gives any criticisms he should always add that he is expressing merely his own views. Glory be, any organist who doesn't recognize that there is no such thing as truth in music, that only opinions, feelings, and art remain, shouldn't bother to pay for T.A.O. or any other serious magazine, for his mind isn't tuned to the right key to profit by it.

Fact is we won't permit an author in T.A.O. to say he thinks this or believes that; it's a waste of space. T.A.O. authors don't say things unless they are convinced they're right; they are not allowed to waste space, or our readers' time, by saying they "believe"; they don't say it unless they do believe it. And I think we all believe "modern" music is horrible and an unmitigated catastrophe. Some day some composer will get the bright idea of writing only when he has something to say, and we'll all like that.—T.S.B.

Audsley Memorial Library Additions

• Thanks to the gift of the Rt. Rev. H. V. A. Parsell, long a close friend of George Ashdown Audsley, the Audsley Memorial Library, established by T.A.O. when Dr. Audsley willed his entire library of organ books to T. Scott Buhrman, has been enriched by the addition of another of Dr. Audsley's books: *COLOUR IN DRESS*. The copy bears an inscription, "Presented to Mrs. H. V. A. Parsell with the kind regards of the Author." It is 5x7, 133 pages, cloth-bound, with various diagrams, a chart of 'Colour Harmonies,' but no half-tones; published in 1912 by Sampson Low, Marston & Co., London. The Author called it "A manual for ladies, on all matters connected with the proper selection and harmonious combination of colours suitable for the various complexions. Based on the indisputable phenomena of colour."

Mr. Parsell has also presented to the Audsley Library a tuning-fork made by J. C. Deagan Inc. of Chicago and presented by them to Dr. Audsley. It is a handsomely-finished fork tuned to C-523.3, 'Vibrations Guaranteed.' As the reader will note, this makes the correct A-440.



Choir Recordings

By ROWLAND W. DUNHAM

Associate Editor, Church Department

IN recent years it has not been my good (or ill) fortune to hear much church music except occasionally over the radio. This sets me to wondering if the actual performance by choirs all over the country is as good as we are led to believe by the programs received from important churches.

Many correspondents have suggested that conditions are changing for the better. This seems to be due to the emphasis placed on the choral side of service music and to the higher standards in vogue since the availability of some excellent broadcasts. Nobody can deny that the rise of hundreds of fine highschool and college choirs has made a poor church choir quite unacceptable. Church organists who have not been a marked success with their choirs have sought help either in choir schools or in some concentrated study of the subject.

The net result has been a gratifying improvement in church music so far as performance is concerned. While I feel sure that the vogue for all sorts of junior and children's choirs is of questionable musical significance or value, the increased musical activity within the churches cannot be overlooked. As economic conditions become stabilized churches should return to their former ability to furnish better financial support to the music program.

In an attempt to form an idea of what is to be heard in church-choir singing today, in comparison with that of the past or in other countries, I have been listening to some records from our large phonograph collection in the University. In the various ensembles able to be found the following:

Sir Thomas Beecham, B.B.C. Choir.
 Albert Coates, London Philharmonic Choir.
 The English Singers.
 B. Henking, Magdeburger Domchor.
 Dom Anselm Hughes, Nashdom Abbey Singers.
 Alfred Irmeler, Irmeler Madrigal Choir.
 Bruno Kittel, Bruno Kittel Choir.
 Pius Kolt, Basilica Choir.
 Lluís Millet, Orfeo Català de Barcelona.
 Nicola A. Montani, Palestrina Choir.
 M. Rella, Sistine Chapel Choir.
 St. George's Singers.
 M. Samson, Cathedral of St. Benigne, Dijon.
 Sir Richard Terry's choir.
 Dr. John Finley Williamson's Westminster Choir.

In a list as varied and representative it is but natural that one should find both good and bad. The most noticeable fault was a frequent lack of good tone-quality, usually in the tenor or soprano part. There was often distressingly poor intonation. A Palestrina motet sung by a famous choir was so out of tune that I wondered how the conductor could be willing to allow it to be marketed.

The survey revealed that all famous choirs are not what they are presumed to be. One thing is certain, there are numerous highschool choruses which could sing many of the works infinitely better in regard to tonal quality (the first fundamental of all good singing), intonation, and even interpretation (despite the reputation of some of the conductors). That there are many church choirs of equal excellence in all parts of the country I am fully convinced.

Choirmasters who are concerned about their choral results will do well to take time out occasionally to study some of

this recorded music. From it they will learn much to improve their own work, and will find much to give them courage and enthusiasm.

Some Studies in Interpretation

Phonograph Recordings Reviewed

• Bach's *Come Sweet Death*, orchestrated by Charles O'Connell, played by the Victor Symphony, Mr. O'Connell conducting, Victor record 36233, \$1.00, is rich, colorful, emotional—a piece of beautiful workmanship throughout. I think Stokowski is the greatest interpretive artist of all time, but here's an orchestration of the number Mr. Stokowski made famous with his Philadelphia Orchestra recording (Victor 8496, \$2.00) that is as close to the superlative Stokowski as any conductor is likely to come. The orchestration is quite different, but the style is superb; it shows how to keep music alive, moving, convincing. Here then is something for the organist to study and try to emulate in his own playing. On the other side of the disk is Bach's *Air for the G-String* (Suite 3 in D) orchestrated by Lucien Cailliet, played by the Victor Symphony, presumably Mr. O'Connor conducting, for it has the same depth of interpretive beauty. Why can't organ-playing in recital sound like these two pieces? It should, could, and would if organists studied such recordings.

Handel's *Concerto No. 2 in B-flat*, played by E. Power Biggs on the Aeolian-Skinner baroque organ in the Germanic Museum, with Arthur Fiedler's *Sinfonietta*, Victor 15751, \$2.00, is something so cheerful and happy that Handelian superficiality does it no damage at all. Organ and ensemble work together or in contrast, melting well in the first case, outshining each other in the second; very superior organ-playing, including registration, crisp staccato, and typical Handelian flow. It's a recording anyone will like; this time the organ loses nothing in contrast with the orchestra.

Negro spirituals: "Joshua fit de battle of Jericho," "Walk together chillun," and "Bye and bye," arranged by Hall Johnson and sung by the Hall Johnson Choir, Victor 4460, \$1.00, three splendid examples of how a superior Negro choir sings Negro spirituals, and a fine lesson for any choirmaster—at a cost less than any other equally good lesson he can get anywhere. Pronunciation not always good but style always tops, though the "Bye and bye" tends to joyful anticipation rather than the peaceful longing many prefer for it; yet it proves there is more than one good way to interpret it. One number is a riot of artistic vociferousness.

Kiev Monastery's version of "Blessed is the Man, Hallelujah," and Korsakov's "Behold Bless ye the Lord," from the Russian liturgy, sung by Nicholas Vassiliev's Siberian Singers, Victor 4462, \$1.00, two unaccompanied choruses, sung in Russian by a choir of men's voices, giving some profoundly beautiful choral work of a kind not often heard. Much choir music suffers because neither organist nor chorister has any ideal in mind toward which to build. The solution is to study phonograph recordings seriously, for the finest study of music is music. Could any organist play Bach's *Come Sweet Death* stupidly after first having studied Mr. O'Connell's recording of it? That record costs one dollar and it's a better lesson in organ-playing than can be had in any other medium at ten times the price.

And here's one we paid \$2.00 of our own money for, just because we like beautiful music. It's Wieniawski's *Legende*, Op. 17, played by Menuhin with Enesco conducting the Colonne Concert Orchestra, Victor 15423, \$2.00. If some day you're tired of dull or harsh Diapasons and want something warm and appealing, buy this.

As long as there is one Englishman left who can write such a thing as Eric Coates did in his orchestral London Suite, Victor 36129 and 36130, I shall still like England. Liking that piece cost me \$2.00. Serious music? Good heavens, no.

There's already too much serious music. We must not forget that Lynnwood Farnam liked and played a lot of jazz on the piano; he knew its value for the public performer. We'll never have enduring American compositions until we have American composers capable of writing such music as London Suite.—T.S.B.

(Since the foregoing reviews were written we learn that our guess was correct and Mr. O'Connell conducted the Bach G-String Air. That means we have two conductors who know how Bach's music should sound: Mr. Stokowski and Mr. O'Connell.)

Bach-Cantata Series Concluded

William A. Goldsworthy's presentations, St. Mark's in the Bowery, New York

• One of the most satisfactory and impressive religious services I ever attended was the afternoon service in St. Mark's when Mr. Goldsworthy and his exceedingly competent choir gave Bach's "Christ Lay in Bonds of Death," the last in his notable series of eighteen consecutive Sunday-afternoon services founded exclusively on Bach's church cantatas, interrupting the cantatas only two Sundays at Christmas when Bach's "Christmas Oratorio" was given in two sections. On some of the occasions two cantatas were given instead of one.

It seems to me the sincerity and beauty of this final service was in part due to the very simple, brief, and quiet manner of the rector, the Rev. C. A. W. Brocklebank, in his reading of the highly-abbreviated opening and closing services; to Mr. Goldsworthy's choice of two appropriate hymns from the hymnal, sung by choir alone, as opening and closing hymns; to the atmosphere prevailing in ancient St. Mark's, with dimmed lighting; and to the location of organ and choir in the rear gallery. It wasn't a musicale, it was a service.

The organ is a 3m Moller and the choir was never larger than a dozen picked voices. The final cantata was done with the various solo parts taken by the proper voices in unison. I do not believe there is a man anywhere who can do more with such a choir and organ than Mr. Goldsworthy. In a period of eighteen weeks he and his choir sang twenty-three cantatas (including repetitions) and an oratorio. The full list is worthy of noting here:

A Stronghold Sure
Bide With Us (twice)
Christ Lay in Death's Dark Prison (twice)
Come Redeemer of Mankind
From Depths of Woe (twice)
God so Loved the World
How Brightly Shines
Jesus Sleeps (twice)
Let Songs of Rejoicing
Lord is a Sun and Shield
Lord is my Shepherd (twice)
O Jesus Christ Thou Prince of Peace (twice)
Rise O My Soul
Sleepers Wake
Wailing Crying (twice)
Watch Ye and Pray
Christmas Oratorio, in two services

Bach performed his services from the rear gallery, and aside from the lighting, his church could hardly have reflected anything very different from old St. Mark's. Fortunately, preachers today have better judgment than in Bach's day, and two-hour sermons have been displaced by something infinitely better, as exemplified by the Rev. Mr. Brocklebank. Incidentally it would be hard to find two men less alike than Messrs. Brocklebank and Goldsworthy; one is quietness personified, the other's a walking tornado. But in presenting such a service as the one under review here, they produced a masterpiece.

English text is invariably used, as it must be if music is to convey any better impression than mere musical pleasure. With sixteen cantatas already in repertoire it is to be hoped

the Bach-cantata season can now be considered an established and permanent asset at St. Mark's.—T.S.B.

Consolette for Organ-Tuners

• Charles W. McManis of Kansas City, Kans., has constructed a miniature one-octave console on 15' of free cable which he uses within an organ chamber to tune and regulate without the assistance of anyone at the console. The complete compass is controlled by means of six pistons on the side which shift the octave of keys to all octaves of the keyboard from bottom to top, and there is a holding-key which holds any given key down while the tuner reaches up to the longer pipes. Says Mr. McManis, "I can set a temperament in a fourth the time necessary with an assistant at the console, and with complete elimination of the usual nervous strain. It also speeds up regulation work, though of course the finer finishing should have a good listener at the console." The consolette "hitches into the electrical system of any section of this particular organ, or any organ I may build in the future, and does so by the simple method of screwing its cable spreaders to the junction-boards."

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AMSCO MUSIC PUBLISHING CO., Inc.
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News from The MÖLLER Office in New York

. . .

The Möller organ in CHRIST CHURCH, Brooklyn, is nearing completion. Robert Gayler, O. & C., drew the specifications, which are admirably adapted to the needs of the building and the Episcopal service. Supplementing the three-manual English draw-knob console in the church, the chapel has a two-manual stop-key console from which the Great, Choir and Pedal divisions are made available. The amplification system is extended to the Mayland Chimes, which are to be broadcast from the tower in addition to their use in the organ.

Christ Church edifice, dating from 1842, was planned by the famous ecclesiastical architect, Richard Upjohn. Later, Louis C. Tiffany remodeled the interior and installed some notable glass. And now, following a devastating fire, Hobart Upjohn has supervised the reconstruction of the church in the spirit of his grandfather's original work.

.

ST. JOHN'S LUTHERAN CHURCH, Christopher Street, New York, is another landmark, built *circa* 1802, and bought by the present congregation in 1855. The center of Greenwich Village when a group of country homes miles from New York, under Pastor Mollenauer this church exerts a wholesome influence over the more sophisticated "Village" of the present, and boasts members in all boroughs and some forty towns. The Luther League of America was founded in this church, whose buildings also are the headquarters of Hartwick Seminary.

The old organ contained some fine pipes, perfectly preserved, and these form the nucleus of the modern Möller—a three-manual of twenty-eight straight stops, plus Pedal extensions and Deagan class "A" Memorial Chimes. All parts retained have been factory-rebuilt and pipes revoiced. The instrument is greatly enriched and fully adequate for this fine church. It will be dedicated early in May.

.

ELIZABETH AVENUE PRESBYTERIAN CHURCH, dedicated on Palm Sunday, adds another to the long list of Möller organs in Newark, N.J. This is a two-manual of eighteen sets of pipes, plus some extensions, and Deagan Chimes. James Philipson is the organist.

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Other organ contracts signed in the New York Office of Möller, up to this writing, included:

FIRST LUTHERAN CHURCH, Portland, Maine, two manuals.

ST. MARY'S ROMAN CATHOLIC CHURCH, Winfield, N.Y., two manuals.

FARMINGDALE METHODIST CHURCH, Farmingdale, N.Y., two manuals.

. . .



Charlotte Lockwood's "Song of Amos"

• March 10 in the First Presbyterian, Passaic, N.J., was performed a new cantata, "The Song of Amos" (H. W. Gray Co.) text by Dr. John J. Momen, music by Charlotte Lockwood, using traditional Hebrew melodies for her themes. The choir of Mrs. Lockwood's Crescent Avenue Presbyterian, Plainfield, fifteen paid voices, united with that of Mary Ann Mathewson's Passaic First Presbyterian, forty volunteers; both choirs, one professional, the other non-professional, "were thoroughly interested in each other and full of 'mutual admiration'." The cantata was repeated the next day in Plainfield, by the same choirs. "The visiting choir in both cases was the antiphonal choir, so that each could hear the entire cantata, even though each in the course of the two performances sang it all. It worked out to be a source of pride and a better spirit for both groups. The work was so well received by the two different congregations that we are planning to repeat the procedure every year." Each organist plays in her own church, and "each choir performed as a separate entity except for the final chorus" which both sang from the chancel. Text and music were so arranged that "the antiphonal choir represented the 'home folks' while the chancel choir represented foreign lands." The whole affair worked so well in both churches and with both choirs that, Miss Mathewson concludes, "we recommend such a combining of choirs" to other organizations, even though the program be nothing more than a non-related group of anthems.

Ellsasser Recital Brings \$1078.43

• The Painesville (Ohio) Order of Elks presented Richard Ellsasser, aged 13, in a recital (proceeds for Finnish relief) in Lake Erie College Feb. 29, and in a town of 10,000 population drew an audience of about 1000 and gross receipts of \$1078.43. "The Elks never sponsor any affair with benefit to themselves; after deciding to sponsor Richard they looked around for a worthy cause and decided a Finnish benefit would be best. Richard was given a tremendous build-up. Large banners were placed in the public square, much advertising was done in newspapers and by radio; \$178. was used for advertising and printing—and the receipts and attendance justified the expenditure." The program was well chosen for the occasion:

Bonnet, Concert Variations
Clokey, The Kettle Boils
Wagner, Dreams
Karg-Elert, Soul of the Lake
Sibelius, Valse Triste
Mulet, Thou Art the Rock
Russell-j, Bells of St. Anne
Vierne, Carillon
Toselli, Serenade
Daquin, Cuckoo
Schubert, Ave Maria
Sibelius, Finlandia

ELEMENTARY HARMONY

A book by William J. Mitchell

• 7x10, 264 pages, cloth-bound (Prentice-Hall, \$3.00). "The studies that supply the groundwork for excellence in music are harmony, strict counterpoint, and analysis . . . the student needs to have awakened in him a sense of musical direction, an awareness of the difference between goals of motion and details of motion. This text attempts to satisfy these aims. Its chief virtue, I hope, will be its suggestiveness rather than its finality," says the Author. The book begins with an explanation of the materials, beginning with the harmonic series of overtones, briefly explained, then plunging at once into definitions of the things that make harmony. From then on the subject is developed clearly and in detail; the book should be superb for those who must learn harmony without a teacher.

NEW ORLEANS, LA.
ST. STEPHEN'S CHURCH
Wicks Organ Co.

Organist, Edward J. Larmann
V-23. R-23. S-52. B-29. P-1674.
PEDAL 5": V-1. R-1. S-8.

EXPRESSIVE

16 Diapason (G)

Flute (G)

Bourdon (S)

8 Flute (G)

Bourdon (S)

Salicional (S)

16 Tuba (G)

ANTIPHONAL 7"

16 BOURDON 32

GREAT 5": V-9. R-9. S-16.

EXPRESSIVE (with Choir)

8 DIAPASON 73-16'

FLUTE 85-16'

Melodia (C)

DULCIANA 85

4 OCTAVE 61

Flute

Melodia (C)

8 TUBA 8" 73-16'

Clarinet (C)

Tremulant

ANTIPHONAL 7"

8 DIAPASON 73

FL. ESPINOL 73

V. D'ORCHESTRE 73

Salicional (s)

4 Flute Ouverte (s)

8 OBOE 73

Vox Humana (s)

Tremulant

SWELL 5": V-11. R-11. S-20.

16 BOURDON 97

8 DIAPASON 73

Bourdon

V. D'ORCHESTRE 73

SALICIONAL 85

VOIX CELESTE tc 61

4 Bourdon

Salicional

2 2/3 Bourdon

2 Bourdon

8 TRUMPET 8" 73

ENGLISH HORN 8" 73

VOX HUMANA 61

Tremulant

ANTIPHONAL 7"

8 Diapason (g)

Flute Espinol (g)

Viole d'Orchestre (g)

SALICIONAL 73

4 FLUTE OUVERTE 73

8 Oboe (g)

VOX HUMANA 73

Tremulant

CHOIR 5": V-2. R-2. S-8.

16 Dulciana tc (G)

8 MELODIA 85

Dulciana (G)

4 Melodia

Dulciana (G)

2 2/3 Dulciana (G)

2 Dulciana (G)

8 CLARINET 73

Tremulant

COUPLERS 21:

Ped.: G. S. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 28: P-5. G-5. S-5. C-5.
Antiphonal-3. Tutti-5. Manual combons control Pedal combons of like number optionally by onoroffs.

Crescendos 4: GC. S. C. Antiphonal. Register. Antiphonal crescendo is operated optionally from the Swell shoe by means of coupler. Three-stage control on the first shutter of each set. Shutters are insulated with 2" felt strips.

Reversible 2: G-P. Full-Organ.

Cancels 6: P. G. S. C. Antiphonal. Tutti.

Tremulants 4: GC. S. Tuba-Trumpet-English Horn. Antiphonal.

Blowers: 5 h.p. main organ, 1 1/2 h.p. Antiphonal. Blowers made by the builder who also maintains his own printing shop (doing splendid work too).

Vox Humana is separately enclosed, with sliding doors.

Main organ by Wicks is in the rear gallery, as the cover-plate shows; Antiphonal Organ, located back of the altar, was given to St. Stephen's by the Kress Department Store and built by the Aeolian Company. In the present installation the Antiphonal is retained as it was, the Wicks Company merely providing for its control in the new console. The old gallery case has been retained.

The console is of stop-tongue type, the main-organ stops being in right and left jambs, while the Antiphonal stops are centrally located over the top manual.

St. Stephen's began in 1849 when the location was known as Jefferson, in a section of the Boulligny plantation; it served Americans, Frenchmen, and Germans. A new edifice was soon necessitated by growth of the parish but the

Civil War and a yellow-fever epidemic slowed it considerably; finally in 1878 the foundation was laid and the walls raised about 10' before funds gave out and the work had to stop. Trees grew up within and overtopped the walls before work could be resumed; the structure was completed in 1888. In 1894 Rumprecht did many paintings in the transepts. Achile Teretti went to Genoa to produce his copy of The Stoning of St. Stephen which stands over the main altar. The stained-glass windows cost upwards of \$20,000. In 1930 the interior was renovated, medallions of the Apostles were placed above the Stations of the Cross, and two marble shrines were built at either end of the sanctuary.

The Rev. M. H. Dowd, C.M., is pastor of St. Stephen's.

Dr. Marshall Bidwell

• gave a series of six lectures in Carnegie Music Hall, Pittsburgh, Feb. 10 to March 16, under the general heading, An Organist Visits the English Cathedrals, and dealing with Salisbury, Winchester, Durham, York, Canterbury, Gloucester, Exeter, Glastonbury, Wells; Famous Organs of Chester and Liverpool closed the services.

A. R. Borroff

• has joined the Langevin Co. as manager of the New York office, carillon division; he was formerly with J. C. Deagan & Co. and has been associated with chimes manufacture for eighteen years. Amplification of Langevin tower chimes includes sound-equipment developed by Bell Telephone Laboratories.

Grace Leeds Darnell

• of St. Mary's in the Garden, New York, will have her junior choirs sing in Gena Branscomb's pageant-cantata, "Pilgrims of Destiny," in Broadway Tabernacle, New York, on April 19, celebrating the Tabernacle's 100th anniversary. Her Good Friday service in St. Mary's included Dubois' "Seven Last Words," and the Palm Sunday services included performances of her own "Benedictus es Domine" and "Ride on in majesty."

Indianapolis Symphony

• under the baton of Fabien Sevitzky performed Hanson's Symphony 2, Feb. 2-3.

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NOTE: At the time this announcement appears half of the Bonnet transcontinental tour is already booked. We advise those wishing to secure dates, for a concert by Mr. Bonnet, to write or wire us without delay, so that we can give them a choice of dates among those remaining available. To hear a concert by this supreme master and virtuoso is an inspiration and it may be the chance of a lifetime.

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Carl Weinrich

• has resigned from the faculty of Westminster Choir College, which he joined as head of the organ department in 1934. He continues to teach organ at Wellesley College, which he has now been doing for four years, and is taking over the organ work at Vassar College while Mr. Geer is on half-schedule as a form of Sabbatical leave. He continues at Westminster until the end of the current season.

Help Wanted

• A reader wants some church music from the Scandinavian countries. Can some of our readers supply composers, titles, and publishers of anthems and service-music coming from Norway or Sweden?

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This month's PROGRAMS

- CHARLES BOEHM
Emmanuel Lutheran, Corona, L.I.
April 3, 8:45
Purcell, Trumpet Voluntary
Dvorak, Largo
Bach, Wachet Auf; Christ Lag in Todesbanden.
Frysinger, Song Without Words
Bonnet, Concert Variations
Kinder, In Moonlight
Karg-Elert, Soul of the Lake
Federlein, Londonderry Air
Faulkes, A Mighty Fortress
Bornschein, French Clock
Bach, Toccata & Fugue Dm
- GILMAN CHASE
First Unitarian, Chicago
April 1, 8:00
J. Stanley, A Fancy
Bach, Two Choralpreludes
Fantasia & Fugue Gm (two)
Simonds, Iam Sol Recedit
Maquaire, 1: Scherzo
Copland, Passacaglia
- JOHN A. GLASER
Lutheran Church of Savior, Brooklyn
April 3, 10, 17, 24, 7:55
*Edmundson, Humoresque Fantastique;
Carpenter is Born; Redset; Setting Sun.
*Gillette, Shepherd's Tale; Three Spirituals;
Chant d'Amour; Scherzando.
*Demarest, Cantabile
Pastorale Suite: Thanksgiving
Canzona; Andante Religioso; Intermezzo.
*Kreckel, O Filii et Filiae
Ave Maris Stella; Magnificat Mode 8.
Gloria in Excelsis Deo
I Love Thee Lord Most High
- EDWIN ARTHUR KRAFT
Trinity Cathedral, Cleveland
April 1, 8:15, American Series
Webbe, Prologue
Schehl, Prelude-Theme-Fughetta
Federlein, Toccata Dm
Grasse, Nocturne E
Maitland, Concert Overture A
Dunn, Chanson Passionnee
Stoughton, Fairyland: Enchanted Forest
Barnes, 2: Finale
Martin, Divinum Mysterium
Banks, Rondino
James, Meditation Ste. Clotilde
Clokey, Canyon Walls
Lake Erie College, Painesville
April 7, 8:15, American Series
Maitland, Concert Overture A
Titcomb, Improvisation on Cibavit Eos
Stoughton, Fairyland: Enchanted Forest
Barnes, 2: Finale
Martin, Divinum Mysterium
Banks, Rondino
Floyd, Antiphon on Litany
Clokey, Canyon Walls
James, Meditation Ste. Clotilde
Thompson, Theme-Arabesques-Fughetta
Snow, Jesus Christ is Risen
- JOHN McINTIRE
Teachers College, Denton, Texas
April 28, 4:00 Bach & Forerunners
Cornet, Suite on Salve Regina
Clerambault, Prelude
Buxtehude, From God I Ne'er will Turn
Pachelbel, From Heaven High (two)
Bach, Son. 6: Vivace
Four Choralpreludes
Toccata & Fugue Dm
Sei Gegrusset, Var. 10
Passacaglia

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- **HAROLD C. O'DANIELS**
First Presbyterian, Ithaca
April 7, 8:15
Handel, Water Music
Bach, In Dulci Jubilo
Franck, Chorale E
Brahms, Lovely Rose is Blooming
McKinley, Fantasy on St. Clement
Faulkes, Ein Feste Burg
Jacob, Les Heures: Sunrise
Reger, Benedictus
Dickinson, Berceuse
Karg-Elert, In Dulci Jubilo
- **ARTHUR W. QUIMBY**
Museum of Art, Cleveland
April 7, 14, 21, 28, 5:15
Buxtehude, Prelude & Fugue Em
Bach, Adagio Am
Gigout, Scherzo
Franck, Fantasie C
Dupre, Final
- **DR. ELMER A. TIDMARSH**
Union College, Schenectady
April 28, *Wagner Program*
Lohen.: Int. Act 3; Vorspiel.
Walkure: Fire Magic; Ride.
Tristan: Prelude and Liebestod
Meist.: Prel. Act 3; Prize Song; Dance of
Apprentices; Finale.
April 14 the program will be all-Franck,
with Maj. J. A. Warner pianist: Fantasia
A, Chorale Bm, Final, Symphonic Variations.
April 21 will be a sonata program for
violin and piano: Faure in A, Mozart in
F, Grieg in Am.

- **ERNEST WHITE**
Brooklyn Museum, *WNYC Broadcasts*
April 4, 11, 18, 25, 4:00
*Bach, Prelude & Fugue Bm
Son. 1: Andante; Allegro.
Adorn Thyself
In Thee is Gladness
*Bach, Partita: O Gott du Frommer
Muffat, Toccata Duodecima
Bairstow, Pange Lingua
Karg-Elert, Herr Jesu Christ
*Bach, Orgelbuechlein selections
*Buxtehude, Passacaglia; Chaconne.
Bach, Passacaglia
- The last three programs are built on music
forms peculiar to the organ.
- Pietro A. Yon**
stepped out of his career as organist to
be electrotonist on a tour to the west, taking
an electrotone with him for four recitals, in
Spokane, Missoula, Mont. (two), and Kali-
spell, Mont., where 2500 pupils heard him
in the highschool and many others, unable
to afford the price of a ticket, raised \$20.00
among themselves and delegated the dean to
ask Mr. Yon to play a ten-minute program
for them, which he acknowledged by play-
ing a forty-minute recital. A masterclass has
been arranged for this summer in Montana,
as Mr. Yon will not take his customary va-
cation in Italy this year. In St. Paul he
arranged to write a mass for the Cathedral,
for chorus, organ, orchestra, and solo voices,
for the Eucharistic Congress to be held there
in 1941.

Adah Grace Eickmeyer

• made her "world premiere" Feb. 29 as
the "leading soprano of the Eickmeyer Opera
Company," Battle Creek, Mich.; "At the
Bassinnet, Ann Katherine—In Awe!" All of
which facts "The Florence-Paul Concert
Bureau proudly presents" in as neat & orig-
inal an announcement as the world ever saw.
It had to be so, for is not father Paul H.
Eickmeyer an organist, and are not all or-
ganists clever? But yes!

Dr. William A. Wolf

• of the Wolf Institute of Music, Lancaster,
Pa., presented a group of his pupils in an
organ concert at the Institute Feb. 8; Dr.
Wolf's own composition, When Jack Frost
Paints a Picture, was played by one of his
pupils.

Reginald Barrett

• died Feb. 7 in St. Petersburg, Fla. He
was born Jan. 12, 1861, in London, Eng.,
came to America in 1888, became a citizen
in 1915. He has eight organ compositions
in print. Such biographical facts as Mr.
Barrett supplied for a sketch about himself
in T.A.O.'s American-Composers series will
be found in August 1936 T.A.O.

Dr. Melville W. Chase

• died Feb. 18 in Hillsdale, Mich., on his
98th birthday. For 54 years he was director
of the music department of Hillsdale Col-
lege and organist of College Baptist Church.
He is survived by a daughter and son.

Arnold Dolmetsch

• died Feb. 29 of influenza in Surrey, Eng.
He was born Feb. 24, 1858, in Le Mans,
France, son of a piano-maker. He learned
to play various instruments, including the
violin, and later studied with Vieuxtemps.
He went to Dulwich College, Eng., as violin
teacher, but his interest in ancient instru-
ments induced him to buy and repair many
of them, and later manufacture them again,
and in turn he became interested in ancient
music for such instruments.

In 1902 he came to America and worked
seven years in the Chickering factory in Bos-
ton, thence to Paris, and finally back to Eng-
land. He is the author of a book, *Interpre-
tation of Music of 17th and 18th Centuries*.
His annual festivals of ancient music in
Haslemere were the chief source of his in-
ternational fame, and they had their begin-
nings in 1891 when he gave his first series
of such concerts; they became annual affairs
in 1925, with seven members of the Dol-
metsch family participating.

An extensive review of a Dolmetsch fes-
tival will be found in October 1938 T.A.O.,
with photos of some of the instruments that
made the festivals possible.

Arthur B. Elson

• died Feb. 24 in New York where he was
visiting temporarily to make arrangements
for a Florida vacation. He was born Nov.
18, 1873, in Boston, studied music with his
distinguished father, Louis C. Elson, gradu-
ated from Harvard University in 1895, earned
his B.S. degree in the Massachusetts Insti-
tute of Technology. He lived in Boston and
was prominent as music critic and author,
with some eight books on music to his credit.

Clayton E. Hotchkiss

• died Feb. 22 at his home in Stamford,
Conn., at the age of 60. He was born in
Wallingford, Conn., graduated from the
Yale School of Music in 1908, went to
Keene, N. H., as director of the choir of
Normal School, and in 1912 went to Stam-
ford as teacher of public-school music, being
supervisor of music for some twenty years,
and organist of the First Presbyterian for
eighteen years. He founded the Stamford
Symphony Society and directed the Stamford
Choral Society.

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Felix Lamond

• died March 16 of leukemia at his home in New York, at the age of 77. He was born in London, had his education in England, came to America in his 20's, and became a citizen in 1892.

From 1897 to 1921 he was organist of Trinity Chapel, New York, where in 1912 he established a choir school; 1898 to 1916 he was on the Editorial staff of The Churchman; 1905 to 1915 he was music critic for the New York Herald. For several years he was lecturer on the organ and music literature at Teachers College, and later taught these subjects there.

During the War he joined the staff of the Red Cross and showed executive talent. In 1921 he went to Rome as director of the department of music-composition in the American Academy there, a department organized largely through his efforts. In 1939 he returned to America because of ill health. He is survived by his widow and daughter.

Frank H. Mather

• died March 17 in the hospital in Hackensack, N. J., following a stroke some ten days earlier. He had been organist of various churches in and around New York, retiring two years ago from St. Paul's, Paterson, N. J. He is survived by his widow, a daughter, and two sons, one of whom, Frank H., Jr., made his debut as an organist at the age of 11 in his father's church early in 1934.

Dr. Karl Muck

• died March 4 in Stuttgart, Germany. He was born Oct. 22, 1859, in Darmstadt, studied music in the Leipzig Conservatory, entered his professional career as concert pianist, turned to conducting, became guest-conductor of the Boston Symphony in 1908 and was made permanent conductor in 1912. When the War made Germany unpopular in America and the German ambassador returned to Germany, Dr. Muck wanted to remain and go home but was persuaded to remain, according to a letter in the New York Times from one officially connected with the Orchestra at the time, and the same writer says the Providence, R. I., "scandal" when

Dr. Muck is supposed to have refused to play "The Star Spangled Banner" was not due to Dr. Muck's refusal, as Dr. Muck had not been requested to play it even though he had gladly offered to do it in other of his concerts; the authorities in charge of the orchestra had refused to permit its performance as part of a symphony concert, for the very substantial reason that such stuff is neither fit nor proper on any legitimate music program. However, Dr. Muck had to stand the entire blame for it in public, and was withdrawn from conductorship, returning to Germany as soon as conditions permitted. The New York Times letter is here reported in justice to Dr. Muck's memory. In Germany, says the Times article, Dr. Muck soon again became a leading figure in orchestral circles, raising the Hamburg orchestra to a high standard, "until at the age of 75 he resigned because of nazi interference." When will musicians learn that politicians are not the friends of culture but the bitterest enemies?

When the news of Dr. Muck's death was reported in America, the Boston Symphony was in rehearsal, and the members in tribute to him stood in silence, with heads bowed, for two minutes.

Roy R. Murphy

• of the Milwaukee store of Clayton F. Summy Co. died March 15 of heart attack. "In his passing," says the Mr. Foster of the Summy office, "we and the sheet-music industry as a whole have suffered the loss of a man who earned a national reputation as an authority on choral music. He was associated with us for more than forty years, supervising our choral-music departments at our Chicago store and for the past few years at our Milwaukee store."

Joseph C. Trost

• died March 8 at his home in Brooklyn after a long illness. He was born in New York City, followed his career as pianist and organist for half a century, and had been organist of six Catholic churches in greater New York. He is survived by his widow and two sons.

Charles S. Yerbury

• died March 7 at the age of 74; he had a heart attack six months ago and had been confined to his bed since January. He was born in Jersey City, N. J., moved to Brooklyn at an early age, and had been organist of St. Paul's Church for seventeen years, and other churches in New York. He retired four years ago after thirty-five years as head of the music department of Manual Training School. He had been director of the Brooklyn Community Chorus and South Brooklyn Orchestra. He is survived by his widow, a daughter, and two sons.

Emerson Richards

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Last month's RECITALS

- DR. NITA AKIN
Overbrook Presb., Philadelphia
Sowerby, Pageant
Bedell, Picardy Improvisation
Farnam, Toccata
Bach, Toccata & Fugue Dm
Boellmann, Ronde Francaise
Bornschein, French Clock
Guilmant, Ave Maria
Liszt, Prelude & Fugue on Bach
- WILLIAM W. CARRUTH
University of California
Bach, Three Choral Preludes
Karg-Elert, How Brightly Shines
Peeters, A Child is Born
Bach, Prelude & Fugue Am
Widor, 7: Andante; 6: Intermezzo; 8: Cantabile.
Parker, Son. Ef: Allegretto
Barnes, Seven Sketches: Chanson
Bird, Oriental Sketch 1
Guilmant, Fugue D
- CLAIRE COCI
First Baptist, Los Angeles
Bach, Prelude & Fugue D
Walk to Jerusalem
Now Rejoice ye Christians
Karg-Elert, Soul of the Lake
Daquin, Rondo
Mulet, Noel
Diggie, St. Theodulph Toccata
DeLamarter, Carrillon
Dupre, Prelude & Fugue Gm
Miller, O Zion
Vierne, Scherzetto; Berceuse; Finale.
- DR. HARRY COOPER
William & Mary College
Ravenello, Christus Resurrexit
Guilmant, Son. 1: Pastorale
Bach, Jesu Joy of Man's Desiring
Fugue G
Franck, Fantasie A

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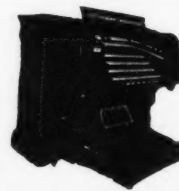
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Vierne, 2: Scherzo
Edmundson, From Heaven High
Russell, Up the Saguenay
Kreiser, Cradle Song
Weitz, Stella Maris

Duke University Chapel
Gibson, Fantasia & Fugue Fm
Schumann, Canon Bm
Franck, Fantasia A
Vierne, 2: Scherzo
Weitz, Sicillienne
Edmundson, From Heaven High

• VIRGIL FOX

Overbrook Presb., Philadelphia
Dedicating 3m Moller

Baustetter, Sarabande

Bach, In Dulci Jubilo; Passacaglia; Come
Sweet Death; Fugue D.

Franck, Piece Heroique

Beckett, Allegretto (ms.)

Middleschulte, Perpetuum Mobile

Thatcher, Legend (ms.)

Vierne, Clair de Lune

Mulet, Thou Art the Rock

• CHARLOTTE LOCKWOOD

Crescent Ave. Presb., Plainfield

Bach, Capriccio on Departure

Mozart, Andante F

Wesley, Gavotte F

Reger, Fantasy & Fugue Wie Shoen

Karg-Elert, Legend from Triptique

Milford, Pastorale Dance

Dupre, Elevation E; Prelude & Fugue B.

• LESLIE P. SPELMAN

University of Redlands

Netherland Contemporary Composers

J. Bonset, Prelude Festivo; Romance: Toc-
cata.

Meyer, Passacaglia & Fugue*

Andriessen, Five Intermezzi

Sonata da Chiesa

March 3 Mr. Spelman gave an all-Brahms
program using six choral preludes and seven
vocal numbers.

• PAULINE VOORHEES

United Church, New Haven

Contemporary Composers

Weitz, 1: Regina Pacis

Samazeuilh, Prelude

Sowerby, Pageant of Autumn

Messiaen, Le Banquet Celeste

Bingham, Voice of the Tempest

Twilight at Fiesole

Bairstow, Allegro Giocoso

Weinberger, Three Bible Poems

Jepson, Pantomime

Dupre, Prelude & Fugue Gm

• CARL WEINRICH

Grace Church, Utica, N. Y.

Handel, Concerto Dm

Sweelinck, Echo Fantasy

Buxtehude, How Brightly Shines

Bach, Son. 5: Allegro

My Soul Doth Magnify

Toccata-Adagio-Fugue C

James, Meditation Ste. Clotilde

Dupre, Ave Maris Stella Toccata

Honegger, Fugue Csm

Jepson, Pantomime

Couvreur, Meditation (ms.)

Vierne 1: Finale

• JULIAN R. WILLIAMS

St. Stephen's, Sewickley

Historical Recital 10

Franck, Piece Heroique

Karg-Elert, Landscape in Mist

Bach, Sonata 5

Fichthorn, Poeme Erotique

Recital No. 705

• in the series by the American Organ
Players Club, Philadelphia, was given Feb.
29 in the Church of St. Martin-in-the-Fields,
by Thomas Matthews, who used American
organ works by Bruce Simonds and Norman
Coke-Jephcott.

Cheney Pupils

• Winslow Cheney is presenting five of his
advanced pupils in recitals in the Church of
the Neighbor, Brooklyn, on Sundays at 4:00,
beginning April 21 with Joyce Johnson who
includes Farnam's Toccata, Stoughton's
Chinese Garden, and Yon's Primitive Organ
as the American works on her program.
Joan Montgomery plays April 28 and her
American selections will be Nevin's Will o'
the Wisp and Stoughton's Dreams. The
other players will be Charles Boehm, Carol
Hauessler, and Richard Ellsasser, in May re-
citals to be later announced.

EVENTS FORECAST

for the coming month

April

Chicago: 15, 8:15, St. James Methodist,
orchestral and choral concert in the concert
series presented by Bethuel Gross.

Los Angeles: 14, 4:00, First Congrega-
tional W. Brownell Martin recital of trans-
criptions (see Nov. page 377).

New York: 14, 11:00, Brick Presbyterian
will dedicate its new edifice, Park Ave. at
91st St.; Dr. Clarence Dickinson, organist;
the old organ from the former building has
been moved to the new.

do.: 14, 8:00, First Presbyterian, Willard
Irving Nevins, Haydn's "Creation."

do.: 28, 8:00, Brooklyn Emmanuel Bap-
tist, George Wm. Volkel, annual Negro-
spirituals service.

Redlands, Calif.: 14, 4:00, University of
Redlands, Leslie P. Spelman, all-Bach ves-
pers; 21, 4:00, Bach's "Magnificat."

Later

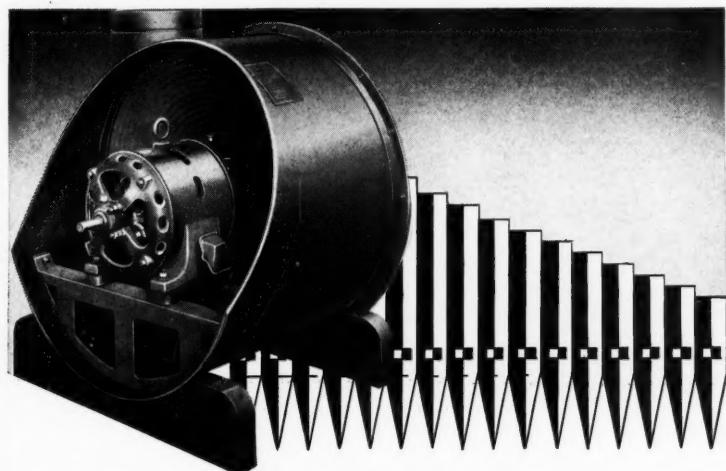
Ann Arbor, Mich.: May 8-11, annual
May Festival, University of Michigan.

Baltimore, Md.: May 5, 5:00, Brown
Memorial Church, W. Richard Weagly
choirmaster, Virgil Fox organist, festival
service, augmented choir; Balfour Gardiner's
"Evening Hymn," David McK. Williams'
"Darest thou now O soul," E. T. Chapman's
"All creatures of our God," Brahms' "Make
me O Lord pure in heart."

Berea, Ohio: June 7 and 8, Baldwin-Wal-
lace, 8th annual Bach festival.

Bethlehem, Pa.: May 17 and 18, 33rd
Bach festival, Ifor Jones the new conductor;
tickets from \$6.00 to \$12.00 for the full
series of four concerts.

New York: May 16-18, N.Y.F.M.C.
biennial convention and American-music fes-
tival.



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E. Power Biggs' April Tour

- under LaBerge management includes:
 - 1, Pittsburgh, Bach festival.
 - 6, Town Hall, New York, with Harvard Glee Club.
 - 12, Library of Congress, Washington, including premiere of Marcel Grandjany's new work for harp and organ.
 - 13, Library of Congress, 2nd recital.
 - 15, Bates College, Me., with Colette Lionne, pianist.
 - 21, with Boston Symphony and Harvard and Radcliffe choirs in Bach's "B-Minor."

Mr. Biggs is recording the Bach Orgelbuechlein in three volumes by Victor, one of which is now released.

March 5 he was organist in an organ-concerto concert in the Germanic Museum, with Arthur Fiedler's Sinfonietta:

- Felton's Concerto 3, Bf
- Handel's Concerto 13, F
- (Four organ solos—Bach)
- Corelli's Sonatas in F and in D, for two violins, cello, and organ
- Corelli's Concerto C
- Handel's Concerto 2, Bf

Dr. Alexander McCurdy's Tour

- under LeBerge management includes the following dates, with Flora Greenwood, harpist, appearing as soloist on the programs in Ravel's Introduction & Allegro and Debussy's Clair de Lune:

- March 17, Swarthmore College
- 19, Curtis Institute
- 24, Merion, Pa.
- 25-26, Morristown, N.J. (two)
- 27, Lancaster, Pa.
- 29, Hagerstown, Md.
- 31, Reading, Pa.
- April 8, Pittsburgh
- 11, Denton, Texas
- 16, Bakersfield, Calif.
- 17, Fresno
- 18, Marysville
- 19, Lureka
- 22, San Francisco
- 23, San Jose

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Hugh Porter Series

- in St. Nicholas Collegiate Church, New York, 7:45 services:

- April 7, Mendelssohn's "Elijah."
- 14, University of Pittsburgh choir in service of unaccompanied music.
- 21, "Elijah" 'Baal' sections.
- 22, "Elijah," part 2.

Cantata Singers, New York

- April 4 Arthur Mendel will conduct Bach's "St. John Passion" in All Souls Church, Lexington Ave. at 80th St., sung in German, with 32 voices of the Cantata Singers, harpsichord, organ, and chamber orchestra.

Mr. Mendel aims to present the music as Bach did, with moderately-sized chorus and orchestra. In a letter to the Leipzig council, Bach referred to his performances as parts or regular church services and not concerts.

"The instrumental music," he wrote, "consists of the following parts . . . making a total of 18 instrumentalists, plus harpsichord and organ." The choir consisted of "17 useful, 20 not yet useful, and 17 useless" singers. Mr. Mendel and the Cantata Singers compromise on 32 "useful" singers, and in the supporting instruments they use approximately what Bach originally called for. It should be a most instructive and interesting performance.

May 2nd A.G.O. Festival

- Thursday evening, May 2, Ascension Day, in St. Bartholomew's, New York, the Guild's festival service will present:

Te Deum Bf, Bingham-h (new)
Our glowing praise, Williams-h
In the year that King Uziah, Williams-h
Whatsoever is born of God, Davies-g
Apostrophe to Heavenly Host, Willan

Dr. David McK. Williams will play and conduct (from the console) and his choir will be joined by the choirs of Harold Friedell's Calvary Church, Vernon De Tar's Ascension, Hugh Porter's St. Nicholas Collegiate, and Morris Watkins' Brooklyn Church of the Savior.

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Washington Cathedral, Washington

Turn Thy face, Attwood
Blessed Jesu, Dvorak
Mag. & Nunc Dimittis Am, Noble
Hail true body, Willan
Benedictus Bm, Noble
Hide not Thou Thy face, Farrant
Mag. & Nunc Dimittis Dm, Walmisley
Go to dark Gethsemane, Noble
Sanctus, Agnus Dei, Priest
O Salutaris, Callaway
Mag. & Nunc Dimittis D, Brewer
Benedicite G, Andrews
Hosanna to the Son, Weelkes

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York

*Guilmant, Son. 5: Adagio
Behold I stand, Bach
My blood so red, Davies
*Elgar, Son. 1: Andante
Ho everyone, Macfarlane
Spirit of the Lord, Elgar
Elgar, Allegro Maestoso
*James, Meditation Ste. Clotilde
Cloud if as thou dost melt, Elgar
Liszt, Thou Art the Rock

*Reger, Kyrie

O Lord God to Whom vengeance, Baker

Turn ye even to Me, Godfrey

Nichelmann, Largo

*Bach, Our Father in Heaven

Savior who in Thine own, Cornelius

God be in my head, Davies

Rameau, Majestic Air

• ELDON HASSE

E. H. Arendt, director

First Congregational, Oak Park

*James, Meditation Ste. Clotilde

Unto us a Boy is born, Whitehead

A mighty fortress, Mueller

Walthers, Praise the Lord

*Widor, 6: Adagio

Ave Maria, Rachmaninoff

I will love Thee, Kalinnikoff

Luther, Ein Feste Burg

*Jongen, Prayer

Fierce was the wild billow, Noble

Let us cast their bonds, Handel

Noble, Choralprelude

*Williams, California; Rhosymedre.

O God of earth, Gibbs

O King of all glorious, Willan

Williams, Hyfrydol

*Brahms, Two Choralpreludes

Beautiful Savior, Christiansen

Expectans Expectavi, Wood

Brahms, Schmucke Dich

*Couperin, Fugue on Kyrie

Purcell, Prelude

Couldn't hear nobody, ar. Burleigh

Sing unto God, Handel

Gabriel, Canzona

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February Anthems

Jesu Word of God, Mozart

How lovely, Mendelssohn

Grieve not the Holy Spirit, Stainer

Turn Thy face, Sullivan

Come unto Him, Gounod

Turn Thy face, Woodman

Cast thy burden, Mendelssohn

Like as a Father, Martin

Seek ye the Lord, Roberts

God so loved, Stainer

By the waters, Dvorak

• DR. LEO SOWERBY

St. James, Chicago

*d'Indy, Prelude Efm; Prel. et Petit Canon

God be in my head, Davies

Kyrie in D, Stanford

Hymne of Heavenly Love, Callaway

Sursam Corda & Sanctus, Stanford

*Ibert, Prelude Solonelle

Benedictus es Domine Am, Noble

Benedictus Dm, Williams

Bow down Thine ear, Franck

*Sowerby, Madrigal

Benedictus es Domine Gm, George

Benedictus E, Stanford

Wash me thoroughly, Wesley

*Elgar, Son. G: Allegro Maestoso

Benedicite Ef, D. McK. Williams

By the waters, Col-Taylor

• PIETRO A. YON

St. Patrick's Cathedral, New York

*Bach, Prelude & Fugue C

Mass Cor Jesu Fons Vitae, Bimboni

Benedictus es Domine, Molitor

Bach, Prelude & Fugue Em

**Bach, Blessed Jesus

O Salutaris Hostia, Diebold

Bach, Fugue D

*Missa Secunda, Hassler

**Ave Regina, Witt

Panis Angelica, Tantum ergo, Haller

*Mass in C, Lotti

Gradual, Tribulations, Schweitzer

Caligaverunt oculi mei, Young

**Ave Regina, Witt

Coenantes illis, Haller

Tantum ergo, Montani

*Mass in C, Yon

Justitiae Domini, Witt

**Ave Regina, Young

O Salutaris Hostia, Stunz

Tantum ergo, Rivetti

*Mendelssohn, Sonata 1

Mass in Em, Luigi Renzi

Laudate Dominum, Molitor

Guilmant, Toccata

**Angeles, Theme & Variations

Ave Regina, Kothe

Ave Verum, Tantum ergo, Koster

Yon, Toccata

• Pasadena, Calif., First M.E.

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Prelude Gm

Three Spirituals

Reflections

"Lord is in His holy temple"

"By and by"

"Life's Beckoning Road"

Dr. Robert Leech Bedell

• was organist with the Brooklyn Sinfonietta

in a March 11 concert in the Academy of

Music, Brooklyn, N. Y., playing some organ

solos and the organ parts of various Handel

works, including the Concerto Grosso No. 20

for strings, piano, and organ.

Miles I'A. Martin

• of St. John's Church, Waterbury, Conn., gave a series of Friday noon-hour programs which featured Franck on each recital, including the three Chorales, Piece Heroique, Symphonic Piece, and Fantasie, with Philip James' Meditation Ste. Clotilde and works by Bach, Sibelius, and Widor.

St. Patrick's Cathedral, New York

• Pietro Yon had for his soloists at the 11:00 Easter service Giovanni Martinelli and John Charles Thomas. March 18 Mr. Yon was presented in an hour's broadcast over WCBX, with rebroadcast in Italy, in a program taken from his "Passion-Death-Resurrection," sung by his choir, himself adding several organ solos.

A. G. O. Notes

• Buffalo: Annual choir contest will be held April 16 in Kenmore M. E. The 'neighborhood recital' of the month will be that by Esther Elling in the First Redeemer Lutheran, April 28.

Los Angeles: Clarence Mader and his choir gave a concert in Immanuel Presbyterian, March 4; American works on the program were Diggle's Song of Triumph and Horace Alden Miller's Japanese Chime Clock.

Van Dusen Club

• presented Dr. Edward Eigenschenk in an early-American program Jan. 30, reported Feb. 20, using the following:

Thayer, Concert Fugue Am

Bartlett, Suite

Baldwin, Berlesca et Melodia

Whiting, Postlude D

Rogers, Sonatina

Buck, Scottish Variations

Feb. 13 Mario Salvador played his recital for the M.M. degree.

Feb. 27 Dr. Eigenschenk gave another American program:

Eddy, Variations on Old Hundred

Brewer, Indian Summer; Springtime.

Shelley, Romance

Parker, Concert Piece

Borowski, Son. 3: Allegro; Intermezzo.

Russell-j, Song of Basket-Weaver

-j, Up the Saguenay

April 9 Wilbur Held will give a program.

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North Presbyterian Church

• Buffalo, New York

Williamsburg, Va.

• Bruton Parish Church will be formally rededicated at the 11:00 service, April 7, Iona Burrows Jones organist, Bishop Tucker making the address. The building was first dedicated in 1715; in 1905 a partial restoration was made; the present restoration was completed in the summer of 1939, providing a much more complete and authentic restoration of the church to its original—part of the Williamsburg Restoration program achieved thanks to the generous support of some eminent and wealthy Americans (see T.A.O. for October 1939).

Mrs. Jones has been unusually diligent in providing the proper music program for Bruton Parish, as has been noted frequently in recent pages. Her half-hour recital at 5:15, March 12, was devoted to Dvorak, Chopin, Schubert, Liszt; March 19 was a Bach program—Toccata Dm, five Orgelbuechlein chorale preludes, O Sacred Head, Jesu Joy of Man's, and How Brightly Shines; March 26 was Handel's Cuckoo & Nightingale (2 mvts.), Purcell's Dido Lament, and Handel's Water Music Suite.

In conjunction with her lecture on the Marbeck setting of the Anglican service, Mrs. Jones drew on the treasures of the church for some interesting exhibits for her audience, including some parchment music of 1550. These programs come at a time when "daylight begins to fade and the light from overhead candles takes its place" with beautiful effect. The choir vestments, "of an unusual blue known as 'Mary blue'," are especially effective "against the white walls and scarlet hangings." Attendance more than doubled during Lent for the special programs. Request numbers grew to such volume that two extra programs had to be played.

McKay's Sonata No. 2

• was given two performances by Walter A. Eichinger in his Jan. 30 recital in University Temple, the Sonata being immediately repeated after its first performance—a practise other recitalists have occasionally used to better acquaint their audiences with new compositions presented for the first time. The program doesn't say where University Temple is, but it is somewhere in America.

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Choir Competitions

• Music Education League, 152 West 43d St., New York, announces its fourth annual choir festival; final registration April 10; junior choir preliminary hearing, April 27, final May 11; senior choir preliminary, April 24, final May 8. Each director gets a written detailed report of his choir's work, after the festival. Entrance fee for each group, \$5.00. "No leader is permitted to sing or hum with his group." Each choir sings one number of its own choosing, and one prescribed by the League. Selections listed by the League:

Choral Societies: Mixed Voices:

Rachmaninoff-g, Over the Steppe
Garrett-hn, O my love's like a red rose
Sullivan-hn, Long day closes
Elgar-hn, As torrents in summer

Women's Voices:

Clokey-d, Flower of dreams
Fletcher-hn, Valley of dreams
Williams-hn, Sound sleep
Handel-c, Let us wander

Men's Voices:

ar. Bartholomew-g, Shenandoah
Bullard-o, The winter song
German-hn, Rolling down to Rio
Speaks-g, Sylvia

Church Choirs: Mixed Voices:

MacFarland-g, Open our eyes
Noble-a, Breathe on me
Tchaikowsky-h, Hymn to Trinity
Goss-hn, O taste and see

Junior Choirs:

Briggs-h, Little Boy Blue (unison)
Purcell-h, Nymphs and Shepherds (2-p.)
Purcell-c, Music shall proclaim (unison)
Bantock-c, Fairy kingdom (2-p.)
Thomas-g, The Lamb (3-p.)

Cantatas & Oratorios

• Bach's "St. Matthew" was given March 10 by Dr. Clarence Dickinson in the Brick Church, New York, with his own choir and Mrs. William Neidlinger's St. Cecilia Choir of St. Michael's

and by Charles A. Rebstock, Church of Covenant, Cleveland, Feb. 11 and 25;

and by Dr. David McK. Williams, St. Bartholomew's, New York, March 20, his choir augmented by Community House Chorus, Calvary Church choir, and the boy-sopranos of Dr. Noble's St. Thomas choir.

Dubois' "Seven Last Words," March 17, Dr. Henry F. Seibert, Holy Trinity Lutheran, New York.

Mauder's "Penitence Pardon and Peace," March 17, Robert W. Morse, St. John's Church, New York.

Mendelssohn's "Elijah," Feb. 18, Dr. Dickinson.

Parker's "Hora Novissima," Feb. 25, Dr. Dickinson.

Stainer's "Crucifixion," March 22, Dr. Dickinson.

Sullivan's "Prodigal Son," March 3, Frederick Kinsley, substitute organist, Riverside Church, New York.

Verdi's "Requiem," March 3, Dr. Dickinson;

and Feb. 18, Walter Baker, First Baptist, Philadelphia, "in its entirety."

Charles Wood's "Passion of Our Lord According to St. Mark," March 10, Paul Callaway, Washington Cathedral, Washington, D. C.

C. Harold Brown

• of St. Paul's Episcopal, Des Moines, Iowa, now has a new Reuter. His boychoir numbers 30 boys.

Electrotones Greet Visitors

• For the Easter holiday season the Pennsylvania Railroad installed an Everett Orgatron in its New York terminal, with two-hour programs by Banks Kennedy twice daily at 12:00 and 4:00. Grand Central also continued the use of its electrotone, without giving credit to the manufacturer—but we believe it too was an Orgatron.

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T.A.O. SPECIFICATIONS

- V-VOICE: An entity of tone under one control, one or more ranks of pipes.
- R-RANK: A set of pipes.
- S-STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
- B-BORROW: A second use of any Rank of pipes (Percussion excluded).
- P-PIPES: Percussion not included.
- DIVISIONS**
- | | |
|-----------------|-------------------|
| A-Accompaniment | h-harmonic |
| B-Bombarde | hc-high C* |
| C-Choir | l-languid |
| D-Antiphonal | m-metal |
| E-Ercho | mc-middle C* |
| F-Fanfare | o-open |
| G-Great | pf-prepared for |
| H-Harmonic | r-reeds |
| I-Celestial | rs-repeat stroke |
| L-Solo | 2r-two rank, etc. |
| N-Striking | s-scale |
| O-Orchestral | s-sharp |
| P-Pedal | s-spotted metal |
| R-Gregorian | s-stopped |
| S-Swell | sb-stopped bass |
| T-Trombone | ss-single stroke |
| U-RUEckpositiv | t-tapered to |
| V-Positiv | t-tin |
| Y-Sanctuary | t-triple |
- VARIOUS**
- | | |
|------------------|-------------------|
| b-bars | tc-tenor C* |
| b-bearded | uc-upper C* |
| b-brass | unx-unexpressive |
| bc-bottom C* | w-wind-pressure |
| c-copper | w-wood |
| c-cylinders | wm-wood & met. |
| cc-cres. chamber | z-zinc |
| d-double | "-wind pressure |
| f-flat | "-diam. of pipe |
| fr-free reed | "-pitch of lowest |
| h-halving on | pipe in the rank |

SCALES, ETC.

- 4.12x5.14-Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
- 14"-Diameter of cylindrical pipe.
- 41-Scale number.
- 42b-Based on No. 42 scale.
- 46-42-46-scale at mouth, 42 at top.
- 2/3t-Tapered to make top diameter 2/3rd that of the mouth diameter.
- 2/9m-Mouth-width covers 2/9th of circumference of pipe.
- 1/4u-Mouth cut-up is 1/4th.
- 17h-Scaled to halve on the 17th note.
- Dynamics indicated from ppp to fff.
- Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
- *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c* is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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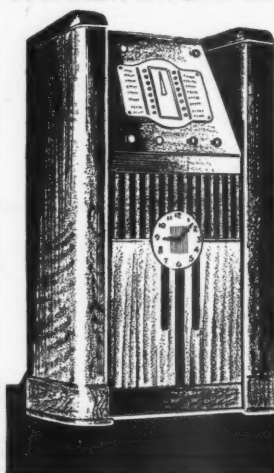
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